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Issue #13  
"For the Sci-Fi, Fantasy, Vehicular & Figure Kit Builder"

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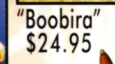
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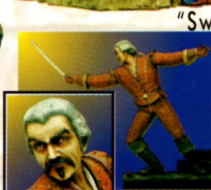
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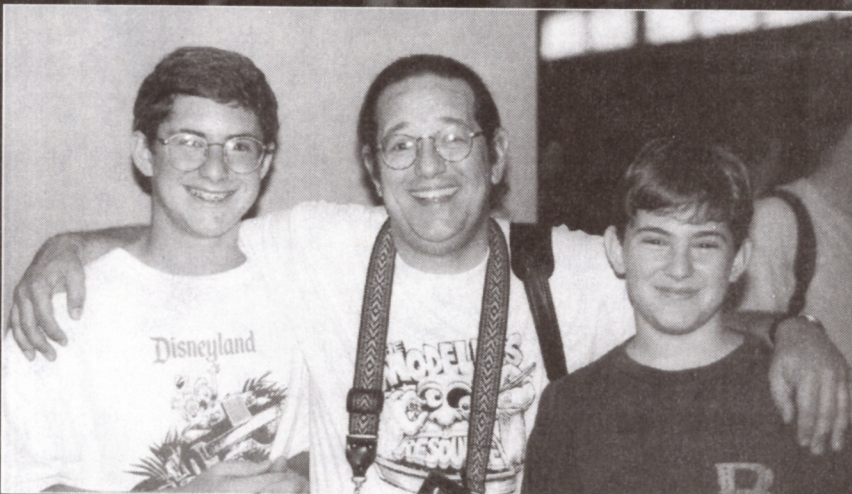
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**RECAST KITS:** With respect to all resin and limited-run kits submitted for review: The publisher cannot accept responsibility for kits which are subsequently found to have been copied without permission from the original sculptor (recast). Any complaints will, however, be investigated and any offenders will be excluded from future issues of this magazine.

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**Above:** Jim Bertges (along with his sons, Brendan & Justin), recently caught much of the action at this year's Mad Model Party 3 and he's here to share it with you, beginning on page 18. Have a look! (Photo by Fred DeRuvo, The Modeler's Resource, © 1996 - All rights reserved.)

.....  
**Cover:** "Abduction 1919", by Thomas Kuntz, has made our cover for this Halloween issue. If you were fortunate enough to have seen this at the MMP3, you saw it up close and personal. Beautiful kit, sculpted by one of the garage kit industry's master sculptors.

.....  
(Cover photo by Thomas Kuntz, Artomic Creations © 1996 - All rights reserved; Cover layout and design by Bill Craft, Craftbeast Designs.)





# FROM The PUBLISHER

At home, with Fred & Silvia DeRuvo  
Art by Jonesy



Recently, my family and I were cruising through Arizona, listening to one of our favorite musicians, Richard Elliot, and I couldn't help but think how well this saxophonist can create music! I guess it's the same with models. Not too many of us can sculpt and even though not all of us are top notch builders and painters, we can all sit back and appreciate just how much work goes into creating the models that we buy and build.

Since this magazine's inception, we have had the distinct privilege of being able to speak at length with and get to know some of the industry's best sculptors. I know I speak for you when I say that we're glad they're doing what they're doing. The amount of detail that these individuals are able to produce in a kit is astounding. Last issue's **38 Special** kit, exquisitely customized by Mike James, was a perfect example of the flowing grace and beauty created by sculptor Kent Melton.

On another note, we're really glad to hear that folks find this magazine to be so chock full of useful information and you'll find that this issue is no exception. We actually needed to trim back on a couple of sections to be able to include all of it. Even with that, a few articles we wanted to print had to be put off until next issue. We hope you don't mind reading a few less letters this time and seeing a slightly smaller **Coming at You!** section. I know, we should just add more pages, right? Well, I'm sure it'll come to that, with more color pages too. Stay tuned.

Though it was sufficiently stated in last issue's **"When You're Making More Than One"** article about the inherent dangers of using resin and precautions that should be taken, we'll say it loud and clear again: When using any and all chemicals (paints, glues, resins, mold-release agents, etc.), PLEASE use common sense and stay in a well-ventilated area. Take extra precautions by using masks, ventilators, gloves, safety glasses and anything else needed to keep your self safe. Follow manufacturers warnings on all chemicals. In other words, **DON'T TAKE CHEMICALS FOR GRANTED. THEY CAN KILL.** If you are unfamiliar with ANY chemical, it's best not to use it until you've been properly taught by a professional.

Okay everybody, say "Hey" to Jim Bertges, one of our newest additions to *The Modeler's Resource*. Jim brings his own special brand of reporting and expertise to

the pages of this magazine. Also coming on-line with us is Jerry Buchanan, who's partnered with Tommy Ellis in a venture they call, *Tom & Jerry Studio*. Jerry's main area of expertise is with Animé kits, so he's begun this issue with a look at a few you might enjoy in his, **Animé My Way** column. If you like our cover and some of our internal changes, you can thank Bill Craft of Craftbeast Designs. This mag is truly a co-op!

Before you get into this issue, we'd like to mention that the folks at *The Underground Modeler*, in Canada have paid us for the magazines that we sent them, **plus** unasked for interest and we certainly appreciate that. Thank you, Ted.

We'd like to take a minute to answer a letter by Dale Hahn. Dale's letter came to us and we promptly threw away the envelope with his return address on it, so we couldn't answer him directly. Hopefully, you're reading this, Dale, and we apologize for the delay in responding. Dale asked us a question about a picture in Issue #9, on page 21. He wanted to know which version of Pumpkinhead that was. We don't know and we asked Jerry Buchanan, the author of the article and he didn't know either, so if any of our readers have a clue, let us know.

We were hoping Thomas Kuntz would be along this issue with a combination sculpting article and bit of profile, but he's been extremely busy, so we're slating his article for January. In the meantime, if you have any questions that you'd like to ask Thomas Kuntz about sculpting, please write, fax or e-mail and we'll make sure he gets them. Also, John Tucky will be doing a "Facto Extra" in our January issue as well, so you won't want to miss it!

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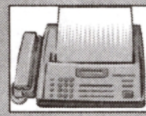
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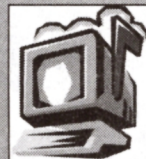
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## Letters to the Editor

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If you do not want any or all of your letter published, please indicate this somewhere in your letter, *clearly*. Thank you.

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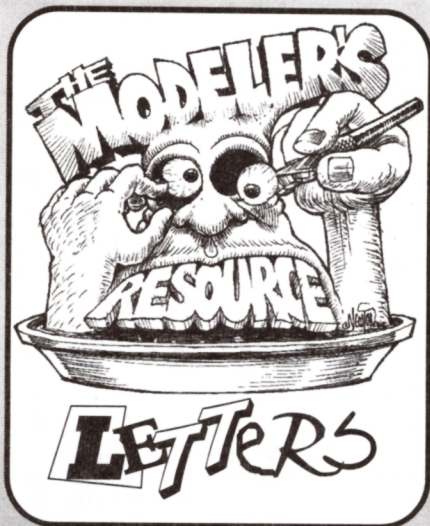
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Dear Modeler's Resource,

I am a recent subscriber to your magazine and I am thrilled to add your publication to my collection. Models and kits have always been one of my favorite pastimes and in the last few years, I have been amazed at the complexity, detail and realism that has become a standard in the industry. Many times, I find myself studying a model for hours, trying to figure out how they put so much into a model kit that is so small. I have to admit that some of my favorite models are the ones that look like they could get up and walk, run, drive, fly or sail away. I can't stress this enough - the more details the model has, the more admiration I have for the people who created it.

I have always loved to make things and many years back, I started sculpting. I first started making my own Halloween masks, mainly because the masks you see for sale at stores and hobby shops were too expensive and not that well made. My friends thought the sculptures and masks that I created were cool and asked if I would make ones for them. It was fun, but I found that it was hard to find information on the techniques and supplies. Especially when it came to casting or making molds. I lost many of my sculptures while just experimenting on different techniques. As they say, "Live and learn."

Most recently, I have been getting into sculpting miniatures, mainly because they're smaller and so far, no where as messy. (I have found out the hard way that plaster gets everywhere.) Miniatures have been quite a challenge, but I found that I am having the same problems. Everyone talks about how to put a kit together, but no one tells you how they make the originals. It's hard to find any information on the actual process, or on how the artist actually sculpted the model. There's nothing about armatures, sculpting materials, supplies for molding, casting, or whom to get in contact with to get those things done.

If you have any information on any of this stuff, I would really appreciate it if you could help me out...I have seen photos of incomplete figures in multiple publications, some of the figures had all kinds of the details, some had missing parts (such as hands). I have no idea what it takes to have a mold made of a figure and was hoping you would have an idea who I could talk to, or where I could read up on it. Basically, I'm hoping to complete a miniature, have a mold made and be able to sell my own kits. If there is anything you (can) pass down, I'd really appreciate it.

Steve Edwards, Hollister, CA

Hi Steve,

Thanks for writing. Your letter came after our last issue went to press, but you undoubtedly saw the article on mold-making and casting by Mark Browkaw and Mark Kaelin in last issue. Mark Brokaw would welcome your phone call and certainly be able to discuss with you the various techniques involved in casting and molding.

As far as sculpting techniques goes, our upcoming article by Tom Kuntz should help lay the ground work for you. Beyond that, I would also suggest subscribing to *Amazing Figure Modeler* (PO Box 30885, Columbus, OH 43230. \$28.00 per yr/ U.S.A.) if you haven't already because of Dan Platt's sculpting column which appears in each issue. There, he takes you through many of the steps involved in sculpting, from the tools of the trade to the actual sculpting.

Beyond this, maybe our readers know of other sources that they could tell us about. Readers?

Hi Fred,

Thanks for being so efficient! Five days after I sent you my subscription request I found an envelope in my P.O. box with my first issue and the back issue I had requested. That was quick.

Like a lot of your readers, I am very impressed with your magazine and am very glad that your article was in *Airbrush-Action*...I'm looking forward to my next issue. Thanks for a great magazine. You guys are doing an excellent job.

Dan G. Folsom, Salinas, CA

Hi Dan,

Thanks for your comments and we appreciate your interest in our magazine.

Dear Fred & Silvia,

I want to offer my congratulations on your recent edition of *The Modeler's Resource* (12B)...it was exceptional. Now that I'm doing this publishing thing I have a better appreciation for the work that goes into this kind of project. I congratulate and may I say, envy you, on the amount of really interesting, instructive and inspiring content that I found this issue. I also find your articles very well written. They hold the readers' interest even when explaining the most tedious tasks. I particularly enjoy the cartoons and clip art that liven up the pages, especially as mast heads for your on-going articles. The new look (QuarkXpress) is outstanding...I want to thank you very much for the wonderful exposure that you gave to my magazine. I was absolutely astounded...Also, thank you from SCAHMS. The article made me wish the show was next week. What? Am I nuts? Anyway, it really sounded like a fun time. I wish I had been able to enjoy it as much as you did. Maybe next year. Well, that's all for now. Keep up the good work.

Ron Sousa, Historical Miniature and militaria  
Oak Park, CA

Dear Ron,

Thanks for taking the time to write. Thanks also for your very positive comments, they mean a great deal to us, from one publisher to another.

We wish you the best with your publication and from the looks of it, you'll go far. The first issue you sent looks phenomenal, with tons of color pictures to keep modelers happy! Great job.

Dear Fred,

Many thanks for the latest issue of *The Modeler's Resource*. My check to renew my subscription is enclosed. Maybe you should

consider offering two-year subscriptions - I think lots of your readers would take you up on it.

As one who does female kits almost exclusively, I really appreciate the space that you devoted to *.38 Special* and Tom Gilliland's article on painting female flesh tones. I'm sure that somebody out there is going to lose their mind and send you a letter about pornography or some such nonsense, but I think you can ignore them or pass along some simple advance. If you don't like female kits, don't read the articles about them.

Getting back to the articles, I think you should inform your readers that the colour of the primer they use will affect the colour of the final flesh tone. Using grey primer will deepen the flesh colour and give you more browns than reds. Using a white primer will somewhat lighten the flesh tones.

There are several ways to go once you have laid down the primer. I use my darkest flesh colour and spray the entire figure with it. I then add some brown to the mix and go over the areas where shadows would appear: the cheeks, the eye sockets, beneath the breasts, the rib cage, the belly button, beneath the hips, the folds behind the knees, etc. When this has dried completely, I start misting the figure with a lighter flesh colour. By letting the darker areas show through, you automatically get the shadows that you want. If you were painting a male figure, you could substitute grey for dark flesh on the cheeks for beard stubble.

A couple of other points about issue 12B. On page 17 you have a picture of Raven Hood's *Executioner*. You should have mentioned that this was a prototype and not an available kit. I was one of the many people who tried to buy her and found out she wasn't available as a kit.

With regards to the competition, there (were) a number of award winning models. My complaint is just that. There were too many award winning models. No, I didn't enter a model so this isn't a case of sour grapes. There were so many winners in each class that it lessened the value of winning. There were at least five first place winners...

Another thing that didn't make sense to me at the contest is that somebody made the decision to turn around the figures that were nude or showed too much flesh. If you look at pictures 14 & 18 on page 17, you'll see what I mean. Some prude even went so far as to stick post-its on the *.38 Special* that was entered in the competition. Most of the people I saw at Wonderfest were adults, so I was at a loss as to why certain models were reversed.

Thanks for your generous use of colour in this issue. Thanks, too, for your love of the hobby.

Jean Elliot, Philadelphia, PA

Dear Jean,

Thanks for your well thought out letter. The points you make are well-taken. We've already rec'd some input that our mag is a bit too raunchy for some. One individual has cancelled their subscription and took us to task for a particular ad we've been running (I can't imagine which one that was). It happens and that's the way things go, I guess. Your point about reading only what interests you is the mature thing to do, kind of like changing the TV channel, although the buck stops with me as far as the things that ultimately make it into these pages.

Thanks for your advice on primer. I discovered that awhile ago myself. It probably needs to be said though because this saves others from having to "discover it." And yes, the *Executioner* will not be available as a kit, from what we've heard. Our

continued on page 6



understanding is that it will be released as a bronze, but we could be wrong on that.

Thanks for your thoughts on the competition at Wonderfest. I saw a video of the event that a friend sent, and I cannot imagine being a judge in that contest! It would have been overwhelming to try to decide who wins what. Probably to stick with one absolute first place winner, etc., is still the best way to go, even though it's certainly tougher to accomplish in situations like this.

As far as the post-it notes on the breasts of some of the models, it almost draws more attention to it, in my opinion. It happens here in California too, which is often thought to be the mecca for hard bodies and skin galore. At last year's San Diego ComiCon, one booth had some beautiful displays of *Olivia's* art, many with bare breasts. There were post-it notes across all of the exposed nipples. I mentioned to the woman at the booth that the portraits would certainly look much better without the post-its. She indicated that they were asked to cover them by the management. Two booths away was a display of explicitly and graphically violent posters, pictures and a few kits with nothing left to the imagination. There was no censorship on these. Go figure.

Regarding two-year subscriptions, we haven't taken the time to publicize it, but two-year subscriptions are available for \$2.00 off the total. For instance, two years of *The Modeler's Resource* would normally cost \$40.00 (U.S.), but if a person pays for the two years up front, we're happy to provide the two years for \$38.00. It's not much of a savings, but it's something. This applies to all of our subscriptions anywhere in the world. Anyone who wants to sign-up for two years may deduct \$2.00 off the total cost of the two year subscription.

Modeler's Resource,

Hi, what can I say, but what a great magazine?! It just keeps getting better and better.

...I really love the expanding coverage of figure kits! I'm not much too fond of cars, but when it comes to figures, I'm there!! Keep it

up!

Eric Sandigo, Kissimmee, Florida

Hi Eric,

Thanks for taking the time to write. Glad you're enjoying the magazine. Keep us posted.

Dear TMR,

This is an answer to your query concerning female figure kits. Maybe it's lechery, but I enjoy the challenge of these kits. The challenge, at least for this novice, is to have an attractive figure when all the putty and paint has dried. I started getting interested in these while stationed in Japan with the Navy. Since leaving there, I've branched out into other kits, but my first love will always be the ladies. So, I would be especially appreciative if you frequently included articles on female kits.

I am not a subscriber to TMR, but I'd like to rectify that by enclosing my subscription.

Sincerely, Robert Stout, Santa Rita, Guam

Dear Robert,

We've rec'd quite a few e-mails and letters on the subject of girls, in kit form. We plan on running more because there are enough modelers out there who are interested in this genre, so we'll be happy to comply as often as we can.

Thanks for writing and for subscribing.

Fred,

...I have recently noticed a lack of garage kit builders in the Houston, Texas area. ...So, in an effort to find other people in my area, I was wondering if you wouldn't mind printing my name and phone number? I would greatly appreciate it. Thanks for the help...

~Michael Allen, Houston, TX

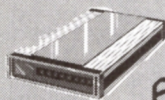
Dear Michael,

Glad to help! If you're in Michael's area, give him a call at: 713/881-1371

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## e-MAIL ZONE

Dear Fred,

I first saw your magazine in my all-time fave site Gremlins in the Garage and since MHC supplies me all my comics, I ordered your mag through them. Well, I just received my first 2 issues, #11 & #12 together today. I just want to say that I am sticking to your magazine for a long, long time to come and looking forward to receiving more.

I like the painting articles especially because of my being new to figure kits. Beyond (the) Bare Bones article to name a couple. I also got to know many more garage kits companies that produce kits that I wasn't aware existed before. I am always interested in girl kits too, and I hope you will have MORE girls...in kit form articles for your future issues...that would be something to look forward to! I usually finish reading an entire magazine in half-hour, but yours has kept me reading longer, what a great investment!

Your mag has the garage kit feel and not like those glossy paper types. This also tells me that this magazine is done by enthusiast for enthusiast and not people in just for the dough, but of course, I would like to see your magazine grow into those glossy prints but right now, they suit me just fine and I am happy with it. I only wish its published monthly.)

Your mag is definitely the best one around and (I) will recommend to any new comer to figure kits or even seasoned ones and anyone interested in model kits...Yes, I

agree with your other readers about your informative magazine. What you guys are doing there for this magazine is just great.

Anytime you need a testimony on your mag, let me know. I just finished reading the Mike James article and I did pick up a few useful tips from him. Not only is he my favorite kit builder but also my fave sculptor. Hope he would have more or better still, a regular article on your magazine...

I am located in Singapore, yep, wrong side of the planet. Great mag, peace and prosper!

Hudson Hawk (Tom Choo), Singapore

Dear Tom,

Thanks tons for your kind words. Glad you found not only "Gremlins in the Garage," but our magazine as well.

Allowing us to print your letter here is testimony enough and we thank you for taking the time to write to us.

We are planning on more girl-related articles over time. We've also approached Mike about doing more articles for us and right now, he's a tad busy, but we're hoping to have something from him in '97. With all of his sculptures and his company's move to Pennsylvania, it doesn't leave a ton of time for writing, but we'll keep our fingers crossed and wait in line.

Fred,

Just thought I'd drop you a line to let you know how much I enjoyed the latest (*The Modeler's Resource*). Briefly put, it was about as near to ideal (for my tastes, at least) as the space would allow; even those areas of particular interest to me that weren't featured in articles were referred to in the letters or elsewhere.

Speaking of letters, on pg. 5 in response to Shawn Harrison's letter, you ask for your readers' thoughts regarding female kits, etc. This reader's opinion would be along the lines of "Cowabunga, Fred! More, please!" There is such a broad spectrum of possibilities presented by the depiction of appealing female forms that with only a modicum of imagination we would never need to run out of interesting variations. The notion that there is something inherently "pornographic" in the portrayal of nude or semi-nude females is ludicrous and flies in the face of all established standards of art; pornography (the word itself refers to pictures of prostitutes or prostitution) is by any reasonable "community standard" involved with the display of acts of sexual intercourse and clearly not applicable to this subject.

As an artist myself, I have occasionally entertained the notion of sculpting an appropriate figure and then casting it as a figure kit as way of distributing my efforts. With your publication of Mark Brokaw's and Mark Kaelin's article on "Rubber & Resin" I feel like I'm a step closer to taking the plunge. This is the essence of what makes (*The Modeler's Resource*) great, with the kind of insight, detail and tips lacking in the many other references to molding and casting. What I got out of that 2-page article and pictures far exceeded what I've derived from all the other resources I've explored; I feel kind of guilty, like I ought to send you another couple of bucks or something...

Looking forward to the next issue,

Jashart (James M. Harrison)

Dear James,

Thanks for the words. Keep your "couple of bucks" and just tell everyone about the mag. That's thanks enough.



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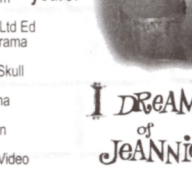
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# The Fredericks Files:

*The Truth is out there...Somewhere*



## Shop Talk With: AURORA KIT DESIGNER DAVE COCKRUM



Word had just gotten to Andy Yanchus that the Aurora Plastics Company was going out of business. Aurora, where Andy had worked for years as Project Director, was closing its doors forever and he had only precious moments to race to the West Hempstead, New York location to grab what he wanted. He quickly notified his friend and co-worker, artist Dave Cockrum of the closing who put in his own personal order of what he wished Andy to get for him and Andy was off in a mad rush.

I recently interviewed Dave Cockrum for this article. Dave is a famous comic book artist but my main interest was in his work with the Aurora Plastics Corp. where he designed several of the beautiful figural model kits that Aurora produced in the latter years of their reign. Dave started his career as a comic book artist in 1970. Over the years, he illustrated DC's Legion of Superheroes, where he over-



Proposed kit for M.O.M. line, Christine, the Phantom's kidnaper victim, courtesy R. Polizzi



hauled a dying comic bringing it back into popularity. He also did much artwork for Marvel comics, the most famous being his complete renewal of the X-Men. Dave also worked as artist for such Warren magazines as *Creepy*, *Eerie* and *Vampirella*. (Dave confirmed that Jim Warren was a tyrannical boss and a real pain to work for, something that Forrest J. Ackerman had told me in a previous interview.

Around 1973, Dave was introduced to Andy Yanchus at a convention where Andy had a vendor's table selling comics and other items.

Andy was aware of Dave's work and a big fan. The two men hit it off. In fact, Dave says the two are kindred souls that remain close friends to this day. It wasn't long before Yanchus asked Cockrum if he would design some figure models for Aurora where Andy was director of new projects. This partnership led to Dave designing models for Aurora's Monster of the Movies and Prehistoric Scenes lines. Andy liked Dave's ability to portray dynamic action in his figures. The first project Aurora asked Dave to tackle turned out to be the largest figural kit every produced. Aurora's successful Prehistoric Scenes line was long overdue for some new kits and what better dinosaur to produce than everybody's favorite, Tyrannosaurus Rex. The giant snap-together model was almost a yard long and was produced in red plastic with glow-in-the-dark teeth, eyes and claws. Dave told me that comics were his biggest influence in designing the Aurora T-Rex. "I was proud of it then, but I wish I could go back and redo it with all the information I have now." When the heads of Aurora saw Dave's preliminary drawings for the new T-Rex, they were very impressed, but insisted on one change: make the teeth bigger. This, Dave says, just added even further to the T-Rex's cartoon appearance. The Aurora executives wanted a fierce look for their model. At the same time as their T-Rex was released, Aurora also issued a Sail Back Lizard kit (Dimetrodon). Dave didn't design this model, but he did illustrate the instruction sheets for it and the Tyrannosaurus.

I asked Dave, what was the atmosphere at Aurora like in the mid-seventies? Nabisco had recently bought the company and fired a lot of old-time employees. Although unbeknownst to the employees, Aurora would be closing for good in only two years. Was there much tension between the higher-ups and the artisans? Dave said that if anyone was predicting the demise of Aurora in the foreseeable future, they kept it to themselves. There was considerable creative differences of opinion as would be expected. The one underlying problem was that the Aurora brass saw other model companies making profits from airplane, tank and car model kits and wanted Aurora to steer more in that direction. Of course, Aurora always did offer model kits based on those subjects, but the obvious problem was that they couldn't compete with the other companies which were much larger. With figure kits, on the other hand, Aurora all but cornered the market. Andy Yanchus couldn't completely convince the boss of this and it was for this reason that he left Aurora in 1975.

As Dave was never an actual employee of Aurora, but rather worked on a freelance basis, most of his designing was done at his own studio. When he had a new design ready to show, he would make the drive to Aurora Research and Development Department. Inside, he would be escorted past cubicled rooms with push-button combination cyber locks on the doors (industrial espionage, you know).

Consequently, he could never get a good overview of operations, but was kept up-to-date by Andy. At that time, Aurora had two top sculptors, Bill Lemon and Ray Myers. Both men were under contract with Aurora and had to be kept busy, even if no new models were in the works at the time. Dave said they were often seen sculpting nude women ashtrays for





From left: Acetate sculpture of never-produced proposed M.O.M. Godzilla diorama (photo courtesy Rick Polizzi); Action Hobbies' Phaedra; Cockrum's "Big Foot" drawing, now a model carried by Action Hobbies

around the office or personal items for employees. Both men were fine sculptors, but Dave told me that Ray had little experience with creating human figures and would always give his female figures a "horse face."

Aurora's Prehistoric Scenes line was canceled soon after their T-Rex was released. Several other dinosaur kits had been planned. The one that came closest to being created was a two-foot long Stegosaurus which Dave had designed and completely illustrated from several different angles. The pattern or original sculpture for this model was actually made before the idea was dropped. The two men wanted to make a Brontosaurus for the series, but it would have been too big in the same scale as the other dinosaurs. Dave joked that it could have had a hinged door in back and doubled as a carrying case for all of the other Prehistoric Scenes kits. Brontosaurus was never created even in a smaller scale. A Parasaurolophus (duckbilled dinosaur with horn on back of head), Archaeopteryx (first feathered bird; the kit would have been life-size, but was not made because The Prehistoric Bird kit was such a poor seller) and Deinonychus (similar to the Velociraptors in Jurassic Park) were also seriously considered, but never added to the line.

Another interesting line proposed by Aurora, designed by Dave but never produced involved science-fiction, time travel and the Prehistoric Scenes kits. A planned seven or eight piece series of futuristic space heroes versus a legless cyborg villain was completely designed by Dave. The heroes would travel in a huge 1:12 scale time machine that would link this series to the Prehistoric Scenes kits. Aurora was trying to give their model kits more playability to keep up with popular new video games and action figures. It was a fine idea that never materialized. Besides the Cyborg villain with tripod legs that snapped down so that he could stand, were an unnamed space hero, his alien side kick and a heroine with huge laser rifle and alien pet to entice little boys to buy a female model kit.

Aurora also reissued some of their superhero kits of the 60s in 1974 as Comic Scenes models. Dave was called in to illustrate the box art for the Superboy kit, its comic booklet inside and about four or five of the series' instruction sheets. Dave was a partner in a graphics company at the time that actually printed

these for Aurora.

One day, Dave received a call from Aurora saying that their sculptor, Bill Lemon, needed a design for the Creature from the Black Lagoon, OVERNIGHT! The Creature had always been one of Dave's favorite monsters and Andy knew that if the project wasn't given to Dave, that he would probably never speak to Andy again. It's unknown why there was such a short amount of time and urgency given to this model, but Dave gave it all he had and pulled an 'all-nighter.' He wanted to be original and give the Creature a completely new pose from its previous 1960s Aurora look. He designed a Creature underwater swimming up from the bottom about to grab its hapless victim that all at Aurora immediately loved.

Dave just missed being able to design the Werewolf in Aurora's Monsters of the Movies (MOM) line. He didn't like their design and begged them to at least let him change it to be correctly walking on its toes. It was too late, however, and the model was released, flatfooted. Dave did, however, completely design the Frankenstein model kit for the line. He posed the monster in a more active stance than the original 1961 Aurora version. Dave did a very detailed study of the Frankenstein monster for the sculptor, including some detailed research that showed everything down to the correct positioning of each button. Once a design was approved by the Aurora brass, Dave would always do very detailed three, and sometimes four view illustrations for the sculptors to work from.

Also for the MOM line, Dave created model designs for the Ghidrah and Rodan monsters from Japan. (Dave said that he read a review of the two old kits in a recent issue of G-Fan magazine that basically liked the Rodan design, but wanted to know what "idiot" designed the Ghidrah model.) A Mothra was almost made but Aurora couldn't decide if they wanted a butterfly or caterpillar version and eventually made neither. As a joke, Dave drew a flying Mothra on top of the typical Aurora flying airplane stand.

Dave remains disappointed to this day as to the small amount of his designs that actually made it to kit form. Only Dave's T-Rex, Monsters of the Movies' Creature, Frankenstein, Rodan and Ghidrah became produced model kits. Aurora also had a small toy line in the 70s and Dave designed a toy called "Kaaarate Man" for it that was also produced. What Dave is asked about most is the kits that were planned by Aurora but were never made. Dave was a big part

Cockrum's "Yeti" from drawing to model kit produced by Action Hobbies

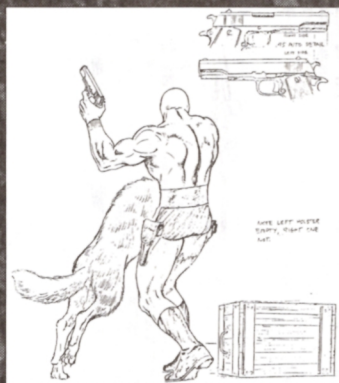


continued on page 10





Cockrum's drawings for the planned, but never released, Aurora Phantom kit



of the many designs that Aurora planned to make, but never did.

Dave designed a new Phantom of the Opera model in which the female lead from the film has just removed the Phantom's mask. The girl was sculpted as a pattern but was done by Ray Myers and as Dave said, was given a horse face. The model was never made. A 1:13 scale King Kong was created by Dave that would have been large enough to fight with Dave's T-Rex. Kong was designed holding Fay Wray, but once again, the sculptor was Ray Myers, so Fay had -- you guessed it. This was about the time that Dino DeLaurentis was releasing his new King Kong movie. Legal battles mounted as to who owned the rights to Kong and Aurora decided to stay clear of them. A pattern was actually sculpted of Dave's Metalunan Mutant from "This Island Earth" shown holding the girl just like in the movie poster. Aurora shied away from producing the model though, after receiving so much criticism of their Monster Scenes line where a female victim was tortured. In fact, Dave says that Andy has a large Aurora kit called, "Dungeons and Animals Pits" that was completely produced in plastic at Aurora, but was dropped after complaints from parents and consumer groups

ended the Monster Scenes line.

A Gort robot from "The Day the Earth Stood Still" was designed standing on a ramp by Dave. The robot was given an action stance with arched back and an 'aggressive look' Dave says. A beam coming from his eyes to a soldier's rifle would have been made of clear red plastic and the rifle would have started to melt. Godzilla attacking Tokyo tower was another Cockrum design. Patterns of the Gort and Godzilla were sculpted but the projects were, unfortunately, cancelled.

Dave is also proud of a design he did for a new Mummy kit for Aurora in which the Mummy is leaning against a statue of Anubis, the jackal-headed god of death and the netherworld. The statue is breaking under his weight. Dave also designed concepts for The Thing (in the snow fighting dogs), the War of the Worlds alien (a WOTW space ship was also being designed but not by Dave), the Invisible Man (Andy Yanchus took an existing Dr. Jekyll kit and bandaged him up to create the Invisible Man. The kit was never, made but Andy has the model to this day.)

Dave designed a kit of The Fly that might *continued on page 11*

## Aurora's "Hanging Tree"

It's not uncommon to go to a model show and hear talk of "all the Aurora kits" folks use to own. It's also not uncommon to find many of these kits at some of these shows ready for purchase. Moreover, many people are getting back into figure kit modeling *because* of the resurgence of figure kits and their fond memories of Aurora. Companies like **Cinemodels** and **Playing Mantis** have continued to treat us to a number of the old Aurora standards, like *The Forgotten Prisoner of Castle-Mare*, *The Phantom*, or the latest kits of *The Addams Family House* and *The Mummy's Chariot*. **Monogram** also, since the acquisition of the molds from Aurora, has steadily, over the years, reissued some of the classic monster kits, as well as the sci-fi character-related kits, not only to the Aurora generation, but to the new generation of modelers as well.

Recently, another company has issued a kit that Aurora had, at one time, planned to release. This kit, along with a number of others, was deemed too violent by Aurora's top brass and because of this and the social pressure put on the company by parent groups, the kit made it all the way to the prototype stage, but no further. Well, **Python Press**, headed by Al Reboiro, has done Aurora aficionados a tremendous favor by issuing this kit in its original design, created from the *located original prototype*.

What you see when you purchase this kit is vintage Aurora. The scale, the detail and the imagination is all there, down to the name plate for the kit.

Aurora's *The Hanging Tree* is finally available after almost 20 years. The kit itself, is faithfully rendered in odorless, white resin and comes complete with a full color Aurora-like long box (shown).

If you'd like this kit (and who wouldn't?), you can order yours from: **Python Press, 1475 "A" 68th Street, North Bergen, NJ 07047 Tel: 201/869-7138. Cost: \$125.00 plus shipping \$4.00 Continental US. Foreign orders, please inquire.**

(\*Minor differences in the prototype shown and this current release

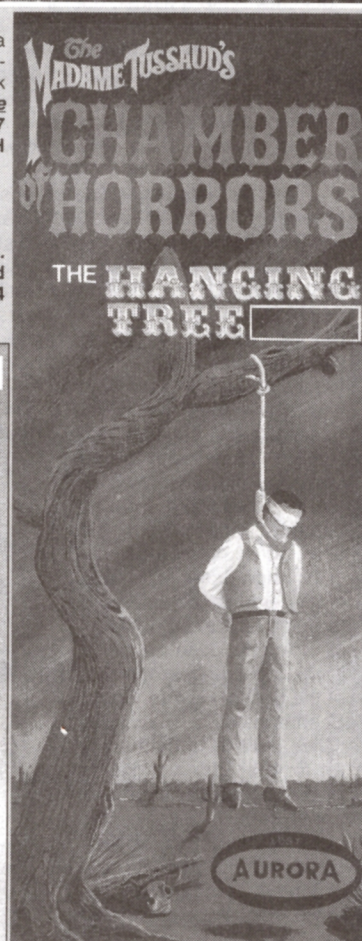
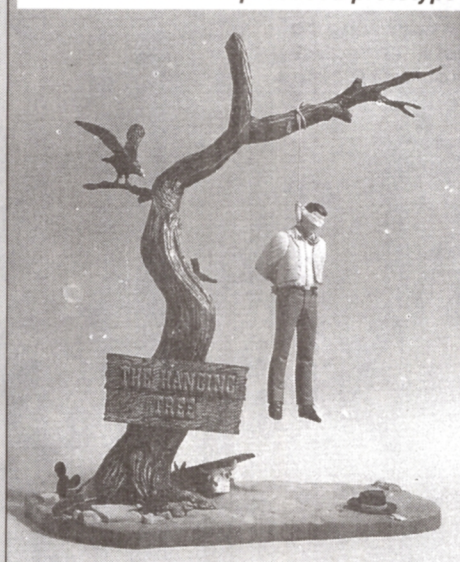
exist).

For more on the history of the Aurora Company and many of the figure-related kits that they produced, check out **Aurora History & Price Guide** from: **Toy Scouts, Inc., 137 Casterton Avenue, Akron, OH 44303. \$19.95 + \$3.50 postage.**

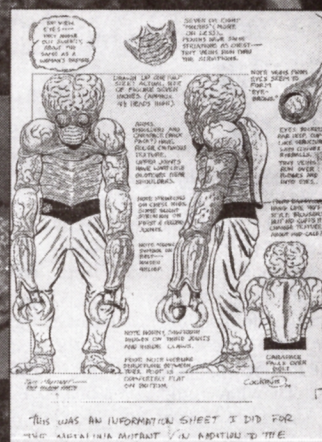
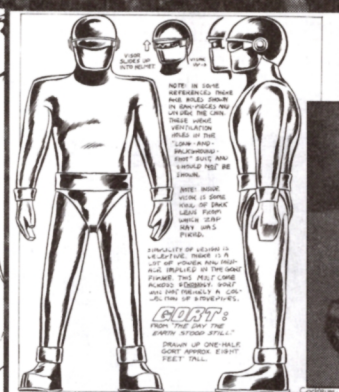
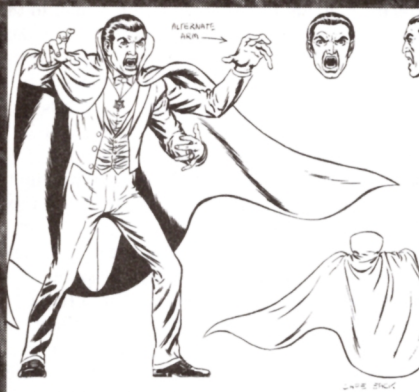
AND...

**Classic Plastic**, by Rick Polizzi. \$28.00 incl. s/h to: 3400 Greenfield Ave, #7, Los Angeles, CA 90034 (See ad in this issue)

Picture of actual unproduced prototype







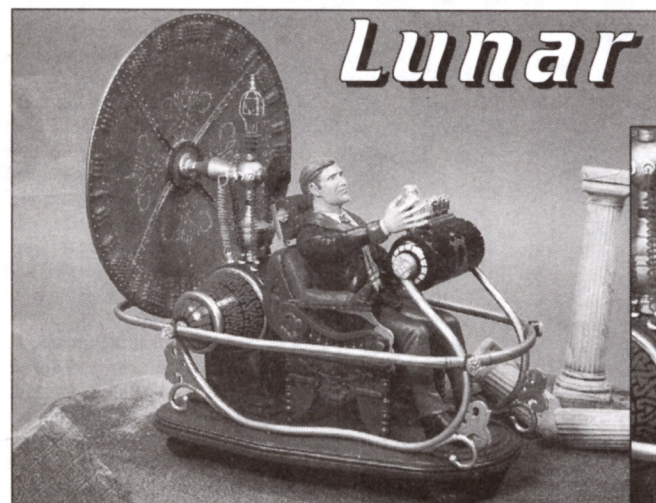
Above: This preliminary sketch by Cockrum was for a new version of Dracula; right: Cockrum's drawing for the proposed Gort figure.

have had a pattern made of it. Dave recalls an idea to make the MOM monsters have interchangeable heads. The Frankenstein kit would include a head of Boris Karloff, the Godzilla kit would have a human head for it too, as if an actor was in a suit, etc. Dave was asked to do preliminary sketches on a new Dracula model kit in which the famous vampire is portrayed changing into a bat. It was challenge and Dave made him halfway through his transformation leaping off with his cape becoming wings, his face changing and his toes still anchored to the shelf. Dave also did sketches for a possible Loch Ness Monster kit, a Yeti, Tarzan and John Carter of Mars from the mind of Edgar Rice Burroughs and saw Aurora seriously consider Ray Harryhausen designs such as the Ymir, Beast from 20,000 Fathoms and Earth VS The Flying Saucers.

Aurora tried to obtain molds of the Phantom and Flash Gordon models that Revell produced. When they failed, Dave was asked to design a new Phantom and another designer created a Flash Gordon and Ming the Merciless design. Again, these kits were never produced. The superhero, The Phantom with his dog, Devil was a beautiful Cockrum design that Larry Johnson's Action-Hobbies has meticulously produced in resin today. Larry is a friend of Dave's and set-up my interview. Action has also makes kits based on Dave's designs of Big Foot, a Yeti,

Phaedra (Dave's X-Men design), an original design of Dave's called Man-Phibian, a Black Lagoon Creature with anaconda, the Loch Ness Monster and is planning more resin kits of Dave's design in the future. Lunar Models is presently making a two-foot Stegosaurus resin kit based on the Cockrum design that Aurora almost made.

Back in 1977, when Aurora was closing its doors for good, Andy Yanchus was rushing to grab some of the patterns out of the Aurora pattern vault. He especially wanted Dave's Phantom and Dave really wanted the pattern sculptures for his Creature and Rodan. Andy arrived to find almost everything gone. Employees had taken some and others went to Monogram, the new owners of Aurora's stock. (A train derailment destroyed many of the patterns and molds on their way to Monogram). Years later, the Phantom pattern showed up in a hobby store. The Phantom sculpture was pretty beat up and as all of the sculptures were made out of acetate which warps after time, the pattern was unusable. The whereabouts of any of the other patterns is anyone's guess. Thanks go to Dave Cockrum and Larry Johnson. Some of the kits mentioned in this article are available through Action Hobbies. You may contact them at: **Action Hobbies 720 Rummage Rd., Coxs Creek, KY 40019 Tel: 502/543-9282 (Send SASE for list)**



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**OPEN TO LUNAR CUSTOMERS:** Yes, Lunar Models is for sale and yes, most of the kits are still available! Robin and I wish to thank you for all your kind letters and of course, your business over the past 12 years! If you are interested in finding out the details of purchasing Lunar, contact me (Mike Evans) at 817/556-0296





# Animé My Way

with Jerry Buchanan of Tom & Jerry Studio

Japanese animation has been a popular subject among garage kit manufacturers in Japan for quite some time. I can remember biting the bullet and shelling out big bucks for many of those animé kits because there was no choice but to get them from Japan. Things are finally starting to change. Other kit producers are starting to hop on the Japanimation band wagon and produce some really cool kits.

**Animé Projects** happens to be one of these companies. They have produced a one sixth scale resin kit of *Misty May* from "Otaku No Video" or roughly translated "Maniac's Video." This hilarious video is full of in-jokes and is intercut with live interviews with "real" fans. Collecting garage kits is an addiction much like collecting animé and one of the fans that they interview is shown building a garage kit.

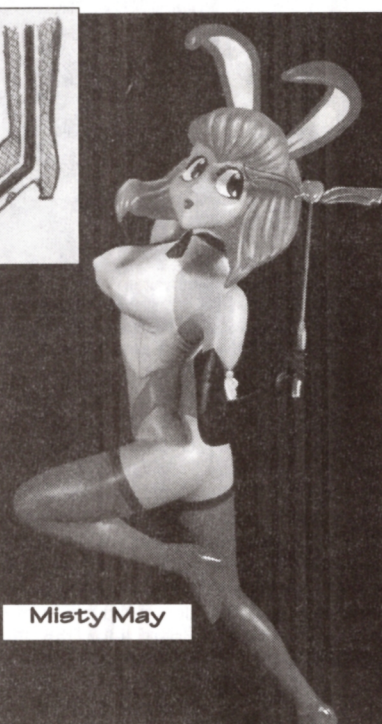
The thing I like about the animé character kits is the cleanliness that is associated with them. And I do not mean that they take baths. I am referring to the smooth textures and clean lines that you find on these types of models. You have to approach Japanimation characters a bit differently than you would the average garage kit. To me, you should keep the painting clean and smooth much like the animation cel that the kit was taken from. Brush marks should be kept to a minimum and to attain this, I airbrush the majority of my animé kits.

Japanese girl kits are the more popular type of animé kit. They are characterized by long legs, big breasts, and big eyes to match. *Misty May* fits that description to a "T". This typical bunny girl kit consists of eleven resin pieces and a piece of brass rod for the wand. Each resin part has its own chunk of scrap resin that needs to be sawed off. This is leftover resin created by the pour spouts. She also looked like she had been shot by a shotgun. Foamy, sub-surface air bubbles were everywhere and they had to be filled. I accomplished this by applying Squadron putty over the affected areas. I then dipped my finger in fingernail polish remover and wiped it over the putty to smooth it out. You can also use a q-tip if you do not want to mess up your nails. After the putty dried, I sanded the skin area down to a glassy smoothness. This is important because any blemish or pinhole in the kit will show up when it is airbrushed. The leg pieces were smaller than where they joined to her body which left an offset that required tons of Milliput™ to fill.

*Misty* is a top-heavy kit (in more ways than one), so in order to get her to stand up on one foot, I had to reinforce her right ankle joint. This is because resin will sag over time just like vinyl if it is thin enough. Her ankle looked pretty weak, so I drilled up into her leg and dug a channel out in her foot, (Photo 1). I then bent a piece of brass rod into about a fifty degree angle and glued it into her leg with five minute epoxy. After the epoxy dried, I filled the bottom of her foot with milliput and sanded it smooth. I completely assembled the body and left the head, wand, and ears separate for ease in painting.



1



Misty May



1/5 Mai. Do I sense a theme here?



1/5 Nuku Nuku



1/6 Guyver III, I, and Female Guyver II

I began the painting process by applying Floquil gray figure primer to the entire kit. I then let it set overnight to cure. Primer really makes those microscopic pin holes show up, so I filled even more holes and primed the kit again. Gray is also a good undercolor for skin tones. I usually paint skin tones first. I do not put too much emphasis on shading skin tones on animé characters, so I

mixed up a medium color of flesh by using Liquitex™ white, raw sienna, and a little bit of burnt sienna. I basecoat the kit with this color and work my way up to lighter skin tones by adding white to my fleshtone mixture. When the skin is complete, I coat the kit with a couple of coats of Testors™ flat. This seals the kit and protects the acrylic paint from the latex mask that will be applied later. I then started on her outfit. I first covered all skin areas with latex mold builder. When you do this for the first time, it feels like you are ruining a perfectly good paint job but you are not. The latex dries clear and can be left on the kit for a day or two. I use a medium size brush with a pointed tip to apply the latex. I try to paint the latex as close to her clothes as I can. This will make cleanup minimal when I peel the mask off. When you peel a mask off, you should peel toward the newly painted area to minimize taking the paint off where you really want to keep it. I have never had a clean break where the paint met the mask, so I always go back and repaint the edges with a small, fine-tipped brush.

I painted the upper portion of her outfit white and shaded it with gray. I then misted pearlescent over it to give it a shimmer. Purple was misted on her legs to simulate see-through stockings. Remember to keep the tops of the stockings lighter than the undersides. I painted her shoes, midsection, and rabbit ears red with white in the centers of the ears. I then painted her gloves black with yellow ribbons. I brush painted the gloves because of a technique I discovered that makes

black paint brush on smoothly. I put a small portion of black paint on my palette and then mix in a few drops of black india ink. This makes the flat black actually look darker and causes the paint to glide on. I painted the hair pink with light-pink highlights. For her face I used white to fill in the whites of her eyes. I then painted each iris much like a real person's iris except with anime' characters the eyes are really exaggerated and highlights are painted in with white. I really believe that they made the eyes just a bit too big on *Misty*. I painted the inside of her mouth pink and her lips red. For the final touch, I painted her wand

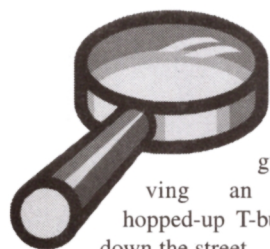
gold, the ribbon around her neck dark purple, the brooch gold with a green stone, and the heart in her wand pink. I then gloss coated her eyes, shoes, brooch, and wand.

I like this kit's dynamic pose but I'm game for any kit that conveys motion. The proportions were off here and there, but overall, it is a good likeness of *Misty May*. I do not think that this is a kit for beginners. With today's newer casting techniques, there should be no excuse for a sloppy kit. The pieces were really rough and took a great deal of work to clean up. But look at it this way, if you are a true "Otaku," *Misty May* should be a labor of love.

**Animé Projects, 19 High Street, Bangor, Gwynedd, LL57 1NP U.K.**



# View Pfrom the Bench by Ben Pfaunmiller



Squeeeal, roar, chirp, screech and crash! Looking at the art work on the box of this kit, those might be the sounds you would expect to hear, from this **Wacky** looking

guy dri-

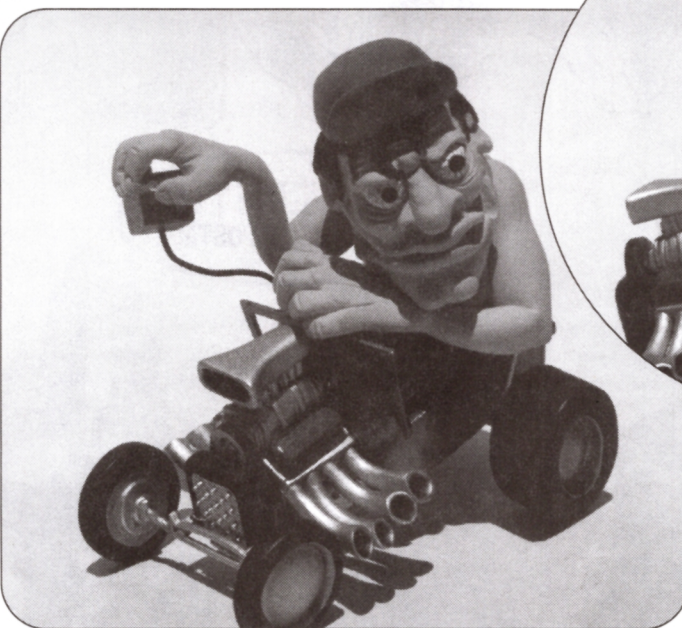
ving an old  
hopped-up T-bucket  
down the street.

All right, it's time to get real and - down to business. **Wacky Willy**, sculpted by **Gerry Pitre** and produced by **T & T Productions**, is a comical kit. It has four out-of-round tires, an oversized motor with a big blower perched right on top of it, and of course, we cannot forget the main man himself, Mr. **Wacky Willy**.

As you can see from the picture, Wacky has bulging, blood shot eyes, big nose, long arms and his big hands at the controls of his screaming T-bucket. All of the parts of this kit go together nicely with no

major problems at all.

When completed, you will have a finished kit that might make you feel a little wacky. To order your very own **Wacky Willy**, contact the folks at **T & T Productions**, 64 Lowell Road, Pepperell, MA 01463 Tel: 508/433-9592 (9 to 9 EST). Cost of the kit is \$75.00 plus s/h.



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Marty Feldman as

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# IN THE ARENA



with Steve Goodrich

**Head-to-Head  
With the  
Newest in  
Figure kits  
from  
Around the  
World!**



**UPDATE:** Because of popular demand, *Horizon* has released a *Speed Racer* modifications kit to their *Mach 5* kit. This \$10.00 kit consists of upper and lower half of *Speed Racer* himself and two sleek tail fins for the car.

So, I was minding my own business contemplating how to finish the *Wing Demon* kit sent from Australia. I figure how a kit appears as in a review is very important. Out of the blue, another kit comes in to face me *In the Arena* from the land down under.

Mate Bill Webb from Sydney has been sculpting and casting for some time, but he feels he can only now send one of his pieces to America as he's finally obtained what he feels is a superior resin that we can agree to. This is a joke, right? Oh, you modelers out there, please tell me I'm not the only one to break up over this irony!

Seriously, cast in one solid piece, this bust is in fine white resin. It has a master's trademark in ultra-tight mold lines that you'll only need to lightly kiss with sand paper. The size doesn't sound impressive, at approximately 5" X 6", but I weighed it in at close to three pounds of solid resin - to wit, you could break someone's skull with this substantial chunk of resin!

There were 14 air holes located at random, over the back of the head, chest and shoulders. Happily, the horn, eyes and teeth are flawless in the pour. This is stressed as I can forgive a hundred air holes over a smooth, forgiving surface to one or two on a finely detailed area. Even a novice to resin, I should be able to accomplish full build-up and priming of this piece in no less than an hour. If this isn't the

case, go back to start in Resin 101!

My only complaint of a major flame-on is that the *Cyclops* has full upper teeth. Anal retentive about Harryhausen pieces that I am - and I'm no exception to the rule here - I had to dremel all but the two upper fangs out. Fortunately, Mr. Webb sculpted in the extra teeth so there's no real problem in taking them out. In his own admission, I quote, "I may be committing some kind of blasphemy, but I couldn't bring myself to sculpt this big, vicious giant without any choppers..." We are all used to artistic license. This is okay as long as we are given options to have our own way with a piece in the final scene.

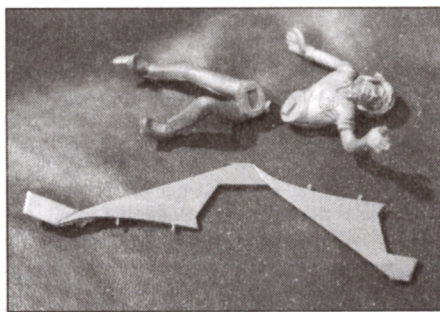
Two other small points were that I gave Cyclops a small patted-in-roll of ribbon epoxy for an upper lip and filled in vertical upper lip wrinkles and made them horizontal according to the original critter.

\$75.00 U.S. will get this monster into your hands. He's a beauty and reflects a deep love for Harryhausen classics. International money order to assure air mail delivery (usually about one week) should be made out to Bill Webb and sent to: *Kamikaze Kits, 49 Belmont Street, Sutherland 2232, Sydney, N.S.W. Australia.*

Our editor has given me permission to extend a review, carte blanche, when I feel it's needed. So, I'd like to explain about foreign kits. First, it costs Mr. Webb \$37.00 to send this kit air-mail. Second, Australia has, as yet, no producers of rubber nor resin, so all manufacturing materials are imported to them at greater expense than we naturally pay. And Australia is no exception to our modeling kingdom. Japan and the U.S. seem to be the only countries to actually produce the resin.

So, when you order, or consider ordering foreign kits, always keep in mind the price of the kit is reduced by about 35% thanks to our own government. Hey, did somebody say they're gonna throw the Postmaster General into the Arena with me? We can show HIM a taste of my sword, can't we?!

One would be hard pressed to find a character





done any more ad nauseam than *Darth Vader*! A new one, by AMT/Ertl? That's a joke, right? Nope, here's yet another Darth kit making the total...well, I've lost count!

A fan of Star Wars, I in no way collect models on the subject. Do I need this around...ha! Well, at 1:6 scale, you certainly can't beat the price of \$22.00 for a vinyl kit (14 pieces). Certainly, the best buy so far, so let's explore the model.

First unique feature is that the helmet is styrene and can be removed to expose the detailed works of the life support machinery and back of Darth's head. As the helmet is molded to an exact fit over the head unit, it fits securely enough so it needn't be glued in place.

Next, we have the costume done in the style seen in *The Empire Strikes Back*. The detail in the costume is slightly punched up over the original *A New Hope* version. I find this another plus to the kit.

Now, building up the main body: I found no air bubbles and using the heat-n-squash method of gluing, there were no seams to fill. All joints are at natural costume joints and seams. What first struck me about the pose is that it's the first pose in a Vader kit which I actually love. It has near bilateral symmetry, yet is a dynamic action pose, too. This is the point where I started thinking I maybe did indeed care to add a model of Vader to my own collection. For those of you who know me, need I say more?

But then to the skirt and cape. Both had air bubbles along the bottom edges. As well, being slush molded, the back sides of skirt and cape look fine. The inside, however, being the sides that actually show from a front view, because of slush molding are full of drips, dips and bumps. These must be taken off by cutting or, better yet, careful sanding with a dremel and later hand sanded. You'll still have an irregular set of surfaces. The solid black paint will take down this flawed look a great deal.

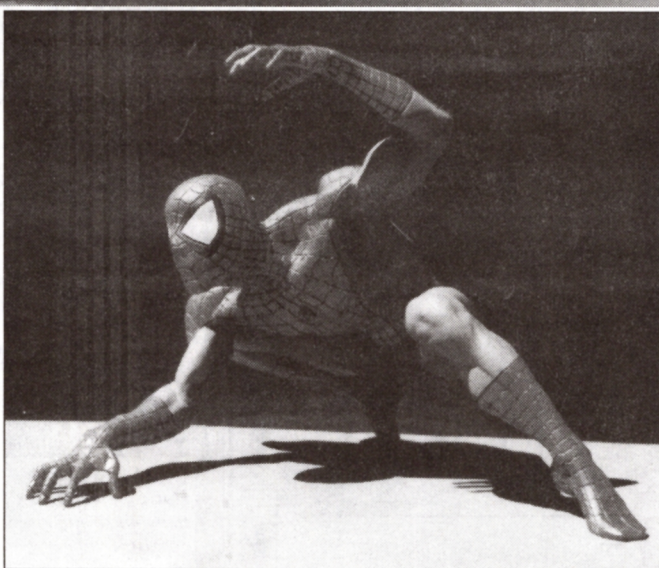
But the cape is an absolute let down. It is about 1/2 the size it should be and just hangs flat. There are no curves or swirling edges one would expect of it. To make this kit much better, one should have someone with sewing talents make a cloth cape for it. At least it will look fuller and have a decent drape to it. Given the overall dynamics of the body, though, the above average look tends to soften the flaws in the cape situation.

The Light Saber is cast in clear plastic, allowing for standard painting on the grip and any number of special effects done to the beam portion. The beam should have actually been about one inch longer. Still, clever bashers can offset extra time spent modifying the beam by keeping in mind the phenomenally low price of the kit.

Once completed with no modifications, I've discovered that, yet, I've finally found a kit of Vader that I desire to have in my collection! (These are strange times indeed, friends!)

Last of all, while strongly suggested, I find no need to fill this kit's legs with plaster to keep it standing. Vinyl or cloth cape aside, the vinyl skirt serves as a third point for the piece to touch shelf surface with. This gives the kit an above-average secure stance. The only reason I can possibly imagine for filling the legs with plaster is to impress friends who have a plaster fixation.

In complete honesty to you, dear reader, what started out as "oh gods of vinyl, what did I do to deserve yet another Darth Vader kit to review?" turned out to be, "Hey! Tres Cool! Move over guys, Vader is going on dis-



play!" I cannot find proper words to relate my personal excitement over this one! It looks like AMT/Ertl is here to stay in the vinyl jungle.

For readers who may have followed my writings over the years, this is certainly a company you've heard of before. For others who only know me as the lunatic from the Arena, this company is a one-man operation from N.S.W., Australia...the man being Grant Biffin, a T.V. and movie effects artist. Grant's sculpting ability is growing by leaps and bounds with each new kit he puts out and this original piece is a real gem.

The subject is a small demon arranging human skulls in a little crypt-like fort. This turns out to be perfect in size and design to display business cards. The demon is of muscular nature with a skeletal face. The kicker is a bat-like set of wings that are each larger than the figure...thus giving the impression that flight is viable to the guy.

While the figure itself is only 4" tall, the wingspan and substantial base of skulls makes this five piece, white resin kit, quite impressive.

I only found two air bubbles in the teeth of two of the skulls and one in the demon's right "bun" to fill. Seam lines are joint areas are of minimal concern.

The box is impressive with three color views of the kit on the cover. As well, the box, like the instruction sheet, are all hand-made by Grant. This all adds to the charm and collectibility of a true garage kit.

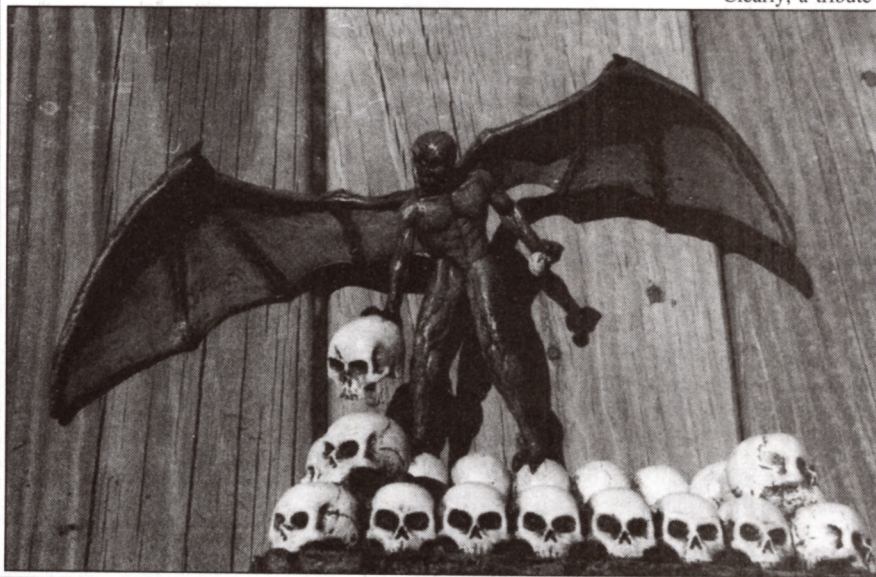
Overall, this kit is unique and displays all the hallmarks of a good, solid sculptor with a wicked imagination and lust for the hobby. The only problem area is the price (1/4 of which it takes to send via air mail) of \$100.00 U.S. But for a limited run piece, and knowing there are too many out there with good incomes who love these foreign gems, it isn't like this piece is something which should not appear herein.

Clearly, a tribute to Ray Harryhausen style creatures, this one gets a salute. International money orders made out to Grant Biffin, should be sent to: *Cast from the Dungeon, 74 Queen Street, Narellan 2567, N.S.W. Australia.*

This review will be rather extended as it covers more points than just a single review does. Herein, we'll address the situation of *Horizon* doing the same kit in both vinyl and resin. Using *Spiderman* as an across-the-board example, so I don't have to review resin versions of all these past vinyls I've already done.

First, sculpted by Oluf W. Hartvigson, the resin issue of this kit is produced in seven parts and employs *Horizon's* unique guide holes in the joints as to where to drill for pinning parts. A very easy build, there were no air bubbles to be found and mold lines were hair line thin.

The cut lines in four places, upper legs and upper arms, are found in spots where the skin-tight costume needs to be smooth. An above-average amount of time will be spent filling and sanding and refilling and re-sanding these areas. I won't try to gloss over that fact as it comes into play later.





The crouching pose: I did not like this pose when I previously reviewed the vinyl version of this kit for other publications. But as certain music or movies grow on you, this pose *now* seems to be the best pose of any Spiderman model or toy ever done. It's perfectly spidery in a web-slinging stance and perfectly defines the character! To the extent, in fact, where I've given all my other Spiderman pieces away!

The sculpting perfectly captures Spidey too. He isn't a vein-popping 40" biceped sort of superhero. Muscular, yes, but in a rip cord manner. This makes him all the more true to the character and a perfect theme piece to display with the other **Horizon** superheros of the same scale...(the box says 1:5 scale, but in reality this is 1:6 scale. 1:5 scale is exactly half way between this and a Screamin' kit).

Now, as all sane modelers are asking themselves (and rumor has it there are at least five sane people out there involved in this hobby!), "Why would I ever want to pay \$90 for a resin kit of the same thing in vinyl at \$30?" A salute to **Horizon** for giving us the choice, right? But why?! Well, they realize that there are many people who may be a one-time buyer of a particular character out there, so a higher price isn't so bad on a one-time purchase if the model is a superior choice. As well, many hardcore collectors do not consider money to be a factor where quality is concerned.

Now, I say "God bless vinyl!" I love the stuff and will never put it down. But the facts speak very loudly. Over the years, vinyl will slightly warp to and fro as temperatures change. Not enough so one could detect it with the naked eye, but enough to allow putty filler to crack or, in some circumstances, the model to change balance and do a nose dive off the shelf. Also, resin can be permanently primed with spray enamel paints, vinyl can only ever accept plastic primers to lay on the surface. Solid resin also has a heavier quality that genuinely works for a secure balance of free-standing pieces.

Next, this will be debated 'til doomsday, but it's my personal opinion that resin picks up detail better than vinyl. This opinion has changed back and forth over the years as I've seen some very exquisite vinyl reproductions. However, sculptors must compensate for 8% shrinkage in all three dimen-

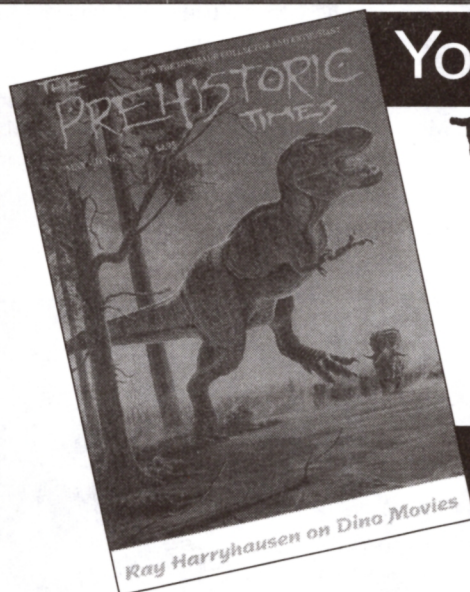
sions when sculpting for a vinyl kit. Calculations from a finger to a head, for example, are all different and no matter how fine the sculptor, this explains why so much of the time a vinyl figure may look "off" in some ways. In resin, there is no shrinkage and what the sculptor sculpts is what you get!

Now, **Horizon** employs typical superior Japanese standards to all others in the model business. Their vinyl and resins have exacting calculated standards that are surpassing the rest. Though to be perfectly fair, they are a bigger outfit and we shouldn't compare them in any way to the smaller, one-man garage kit operations. While *The Modeler's Resource* covers all aspects of modeling, we should always keep in mind a small garage kit company cannot compete with a huge machine like **Horizon**. Both are vital to our hobby! This isn't an item up for debate here.

At any rate, my final point is that if a model has a base and/or backdrop type wall, have you ever tried to fill in a hollow vinyl piece with plaster to solidify the diorama aspect? Perfection is out of the question compared to the same pieces being done in resin who's lines remain true and solid. Now, according to **Horizon** Manager, Yoshi San, I'll be getting a series of bases to review which can display our superheros on. I promise you the most objective of reporting on these.

So, Spiderman represents an interesting new standard from **Horizon**. They offer a kit in a modestly priced vinyl format as well as one of top shelf museum quality to last forever. This is not at all called for, but we must at least agree that they are a company which is spending a lot more money than it's present profits could equal to keep every aspect of its' fans happy.

I've read too much of late putting **Horizon** down and I'd like to see all of you out there who think they are even a fraction as wonderful as I do, tell them (or us) so! **Horizon** is one of the few companies that still cares to hear what their customers think, so *do* contact them as you are very important to them...at: **Fax: 213/687-0659** or **Horizon, 714 Ducommun Street, Los Angeles, CA 90012**. This is a new address.

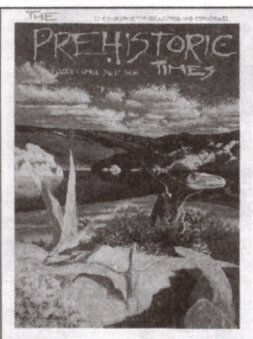
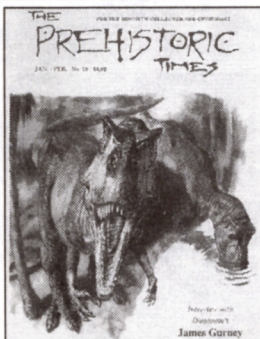


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# Mad Model Party<sup>3</sup>

Article by Jim Bertges; Photos (except where noted) by Jim Bertges & Fred DeRuvo



The Mad Model Party just gets better each year. The first year, it was great just to have a figure kit related convention in California, even if it was a bit cramped. The second year saw improvement in

both space and location and seemed nearly perfect. But, it seems the third time was a charm for the folks at Sideshow Productions, because they have improved the show even further. With another shift in locale—to the Pasadena Civic Center—The Mad Model Party has reached a point where there is little room for improvement. The new location provided a large, theatre-like setting for the Model Contest and Awards ceremony as well as a huge dealer's area and a separate seminar room with ample seating space and a raised platform where the person presenting the seminar could be easily seen by everyone. A small public address system in the seminar room would have helped everyone hear a bit better, though.

Seminars were presented by Dan Platt, Tom Gilliland and David Fisher. Dan Platt, the sculptor of the Sideshow Bernie Wrightson's Frankenstein vinyl kit shared sculpting tips and techniques with an eager audience. Dan is also the President of Sideshow and is one of the people primarily responsible for putting on the Mad Model Party. Tom Gilliland, no stranger to the readers of *The Modeler's Resource* gave a long and detailed lesson in his favorite painting methods. On Sunday, David Fisher demonstrated his virtuosity on the airbrush as well as revealing detailing pointers and ideas. The seminars alone were worth the price of admission, but there was more.

The dealer area was packed with over seventy-five tables showcasing everything from individuals with items for sale, to sculptors and artists, to major resin and vinyl kit producers. In the course of an afternoon it was possible to visit and chat with Shawn Nagle, Randy Bowen, Thomas Kuntz, Tom Gilliland, David Fisher, Terry Webb, John Tucky, Gordy Dutt and many others at every turn. Then it was off to sample and perhaps purchase the latest from roughly a hundred companies like Mad Labs, Grey Zon, Artomic Creations, Horizon, GEOmetric, Skyhook and an eye-popping assortment of goodies from a wide range of dealers, large and small.



Photo by Mike Spatola © 1996 Sideshow, Inc.; used with permission



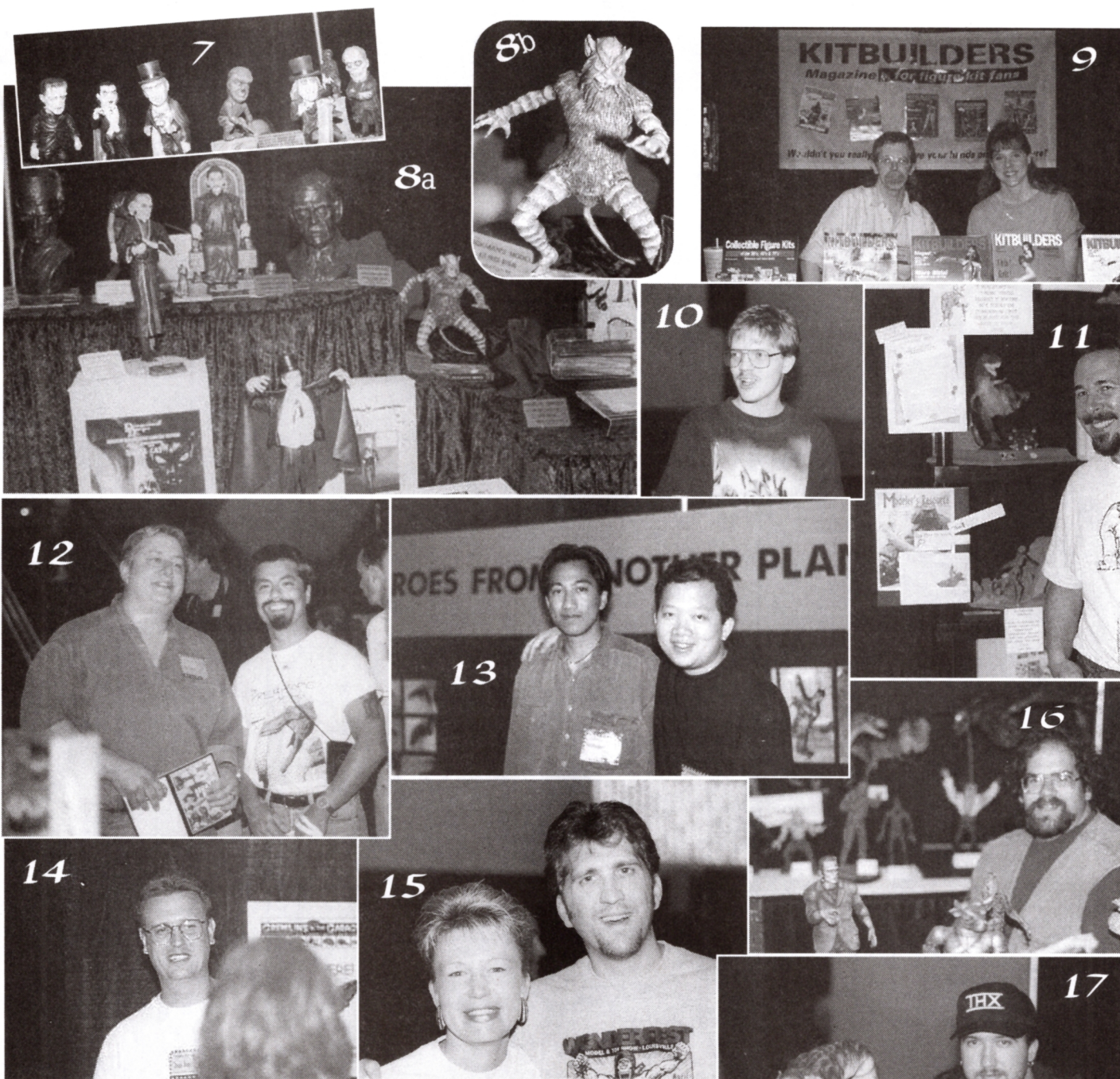
Even some of the visitors to the party were interesting, the sharp-eyed fans could spot and even have a moment with the very friendly Bob Burns, the owner of the largest collection of original science fiction and horror movie props and costumes on the planet. Or a lucky few were able to meet the very approachable John Landis, director of *An American Werewolf In London*, *Innocent Blood* and the upcoming *The Stupids*. The truly eagle-eyed met stand-up comedian, actor and modeler Rick Overton who has appeared in films ranging from *Willow* to *The Rocketeer*. It was even possible to meet Fred and Silvia DeRuvo during their whirlwind visit on Saturday.

A special guest of the Party, artist, Bernie Wrightson, creator of *Swamp Thing* and the definitive illustrated version of Mary Shelley's *Frankenstein*, spent a great deal of time autographing books, posters, artwork and the boxes of the Sideshow "Bernie Wrightson's Frankenstein" vinyl kit. He really seemed to enjoy meeting and joking with his many fans. We're all looking forward to new kits based upon the incredible work of this master artist and Sideshow promises that we won't have all that long to wait.

The third edition of the Mad Model Party was an unqualified success! As I said before, it's great to have such a fantastic show in a part of the country where I can actually attend. I'm sure many West Coast modelers agree with my feelings. We should give our congratulations and thanks to the folks at Sideshow Productions for taking the time and effort to make the Mad Model Party a fantastic place to meet and mix and spend our hard-earned money. Thanks, and we'll see you next year.







1. The crowds
2. George Stephenson of GEOMETRIC, David Fisher & Terry Webb
3. Tom Gilliland presenting his painting seminar
4. The Bowens
5. Film Director, John Landis reviews Bernie Wrightson's art prints
6. Sculptor Pat Delany & Daniel Fay
7. Dimensional Designs' line of Midget Monsters
- 8a. - 8b. More kits from Dimensional Designs!
9. Gordy Dutt and Debby Davis of Kitbuilders magazine
10. Ravenhood
11. Hilber of Monsters & Mayhem Models
12. Mike Fredericks of The Prehistoric Times and Alfred Florez
13. Chad & Boyd of Heroes From Another Planet
14. Denis "Gremlins in the Garage" Bohm
15. Silvia DeRuvo and Actor Daniel "The Fugitive" Roebuck
16. John "Instruction Sheet" Fasano
17. Scott Leberecht and his original creation
18. Shawn Nagle

MORE coverage of The Mad Model Party 3 continues on the next page!







19a. Kronen Osteo's "Bone Clones"

19b. Dave Kronen

20a. Streamline Pictures' President Carl Macek

20b. Streamline Pictures' line of kits

21. Sideshow, Inc. President & Sculptor Extraordinaire Dan Platt

22. Legends' Greg Aronowitz

23. Ciné Art: President Lawrence J. Liff, Gino Acevedo, Frankenstein with movable eyes and Miles Teves

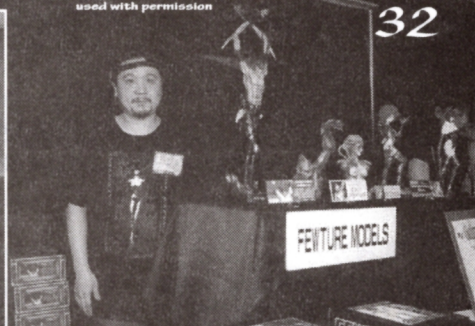
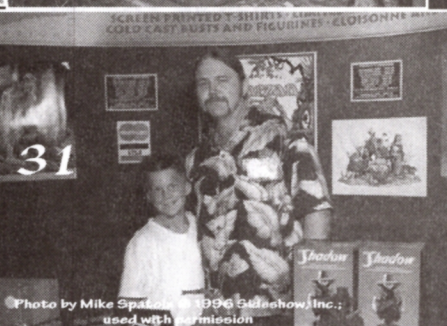
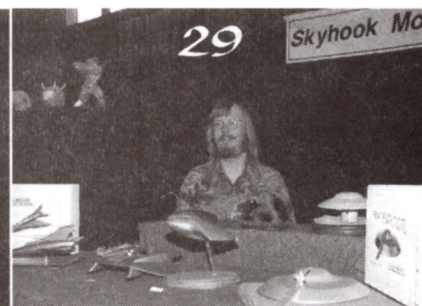
24. Cellar Cast's Melinda & Steve

25a - 25c: Terry Reynolds' superhero kits

26a - 26d: Zotz & Vision Models' table

~Check out the next page for more coverage  
and The Mad Model Party Contest~

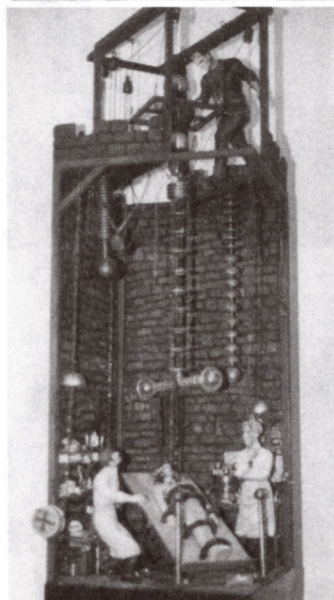




27. David Fisher during his painting seminar
28. Artomic Creations' Thomas Kuntz
29. Dave of Skyhook Models
30. Pete Timinski of Inteleg International, Inc.
31. Bob & Chris Chapman of Graphitti Designs
32. Yasushi Nirasawa of Fewture Models
33. The Crew at Hogan's Bones

And then came...

## **The Mad Model Party MODEL CONTEST!!!**







More photos of model entries into the Mad Model Party Model Contest!

And now...

## THE WINNERS ARE

(Photos of contest winners, by Mike Spatola © 1996 Sideshow, Inc., used w/permission)



34. John Tucky accepts the check for First Prize in the Professional Category  
 35. Jim Turner presents Gerardo Jimenez & Jim Lawrence the First Place & Runner-Up Trophies in the Craftsman Class  
 36. David Fisher & Terry Webb present Tim Gore with the Runner-Up check for the Professional Category  
 37. Gordy Dutt presents Jon Loomis & Asao Goto with the Winner & Runner-Up trophies in the Animé Class  
 38. Jim Turner of Horizon presents Daryl Roque with the Top Prize in the Painter's Category  
 39. Ken Morgan of Sideshow, Inc., presents John Tucky with the People's Choice Award  
 40. Dan Platt of Sideshow, Inc. presents Tom Gilliland & David Fisher with the annual Kudos Award  
 41. George Stephenson presents David Gutierrez with the Runner-Up trophy in the Predator Class  
 That's it for now...we'll see you next year at MMP 4, same place, Memorial Day Weekend!

Want MORE, in color? Check Gremlins in the Garage at <http://www.gremlins.com>



## ~MAD MODEL PARTY CONTEST WINNERS~

Billed as the "Academy Awards of Model Contests", the model contest was another outstanding event, although the number of entries seemed a bit thin. Even with this one minor drawback, the contest offered an astounding array of artistry. One interesting improvement in this year's contest was the inclusion of a variety of interesting categories. The three main classifications were **Beginner** - for the modelers sixteen and younger who are just getting started; **Craftsman** - where the average modelers could showcase their best efforts and were encouraged to experiment and do things out of the ordinary; **Professional** - you know, the guys who have *all* the brushes and *all* the X-acto™ blades and sometimes even get paid for building these things. Other special classifications included **Animé** - subjects from animated films or TV shows; **Painting** - straight from the box assembly with the emphasis on the paint rather than construction; **Predator** - a showcase for that ubiquitous alien hunter; and the **People's Choice** - a "Best of the Show Award" voted on by the public who attended the show, a very nice touch. Another new category was announced for next year: **Original Sculpture**. It will be great to see the entries in that one. Beautiful trophies were awarded to the first and runner-up winners in each area.

### **Beginner Class:**

- 1st Place - Brendan Bertges: "Indiana Jones Adventure"
- Runner-Up - Patrick Delaney: "Terminator Battle Zone"

### **Craftsman Class:**

- 1st Place - Gerardo Cortes Jimenez: "Harry"
- Runner-Up - Jim Lawrence: "Swamp Witch"

### **Professional Class:**

- 1st Place - John Tucky: "Bride of Frankenstein"
- Runner-Up - Tim Gore: "Boltenstein"

### **Painter's Class:**

- 1st Place - Jim Lawrence: "Roswell Alien"
- Runner-Up - Daryl Roque: "Monster Squad Gillman"

### **Predator Class:**

- 1st Place - Daryl Roque: "John Wright Predator"
- Runner-Up - David Guterrez: "Aliens VS Predator"

### **Animé Class:**

- 1st Place - Jon Loomis: "Peace"
- Runner-Up - Asao Goto: "Guyver, Dark Hero"

### **People's Choice:**

- John Tucky: "Bride of Frankenstein"

### **Kudos Awards:**

*(Presented to individuals who have contributed to the advancement of the modeling industry)*

- 1996: Tom Gilliland and David Fisher
- 1995: George Stephenson of GEOMETRIC
- 1994: Terry Webb and Horizon

## ~THE MAD MODEL PARTY "IN THE HOUSE" DEALERS LIST~

Amazing Figure Modeler  
Anubis Productions  
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Astro Zombie  
Body Shop Laboratories  
Bone Clones  
Bowen Designs  
Cellar Cast  
Ciné Art  
Cranky Productions  
Creature Features  
D'Angelo Productions  
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Diorama Fantasies  
Doomsday Resin  
Fewture Models  
The Flying Gung Brothers  
G-Force  
Gilliland Productions  
Golden Apple Comics

Graphitti Designs  
Grey Zon  
Heroes From Another Planet  
Hogan's Bones  
Horizon  
IDC  
Icon Fantasies  
Impact  
Inteleg International, Inc.  
Jackalope Productions  
Jones Bones  
Kimono My House  
Kit Kraft, Inc.  
Kitbuilders Magazine  
Kotobukiya  
Legends in 3 Dimensions  
Legends Toys & Hobbies  
M-1  
Mad Lab Models  
Miniations

Monsters & Mayhem  
Monsters in Motion  
Neo Model Tech  
New Type Toys & Hobbies  
Oliver Productions  
Oni Shougun  
Pegasus Hobbies  
Planet Earth  
Polydata  
Skyhook Models  
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110.00			
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130.00			
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# A Colorfully, Monochromatic **MILLENNIUM FALCON**

Built, painted and Reviewed by David Campbell

There has been a flurry of new Star Wars related kits from AMT/ERTL, and the Millennium Falcon Cutaway is among them. I got a nice surprise when I opened the box : this thing is BIG! The kit is made up of over 200 pieces of nicely molded gray styrene, and are designed in a manner that greatly aids painting. Medium viscosity superglue was used throughout, except on clear parts where I used Elmers™ white glue. I began, as always, by washing the kit parts in dishsoap and water and reviewing the destruction's before diving in. I built the model in sub-assemblies: interior, radar dish, landing gear and hull.

Leave the glass out so you can paint the framework separately and install it later.

Let's tackle the hull next. A large casting stub will need to be carefully removed from the front of the lower hull, and clean

up all flash (excess wafer thin plastic) from the openings. Leave the hull inserts (17, 20 etc.) off for now since they are much easier to paint separately. Omit the mounting peg from the left docking collar. I inflicted battle damage with a soldering iron, and made old patches with .010" sheet plastic. Mix up a big batch of white paint

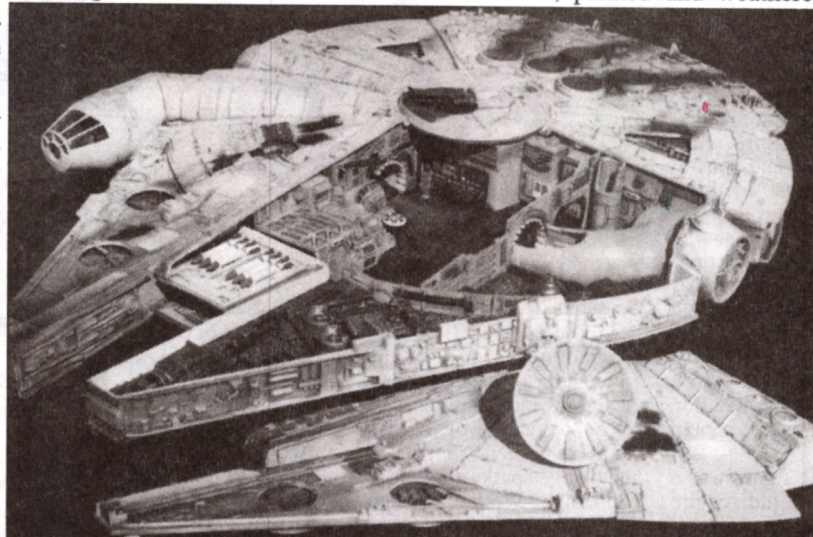
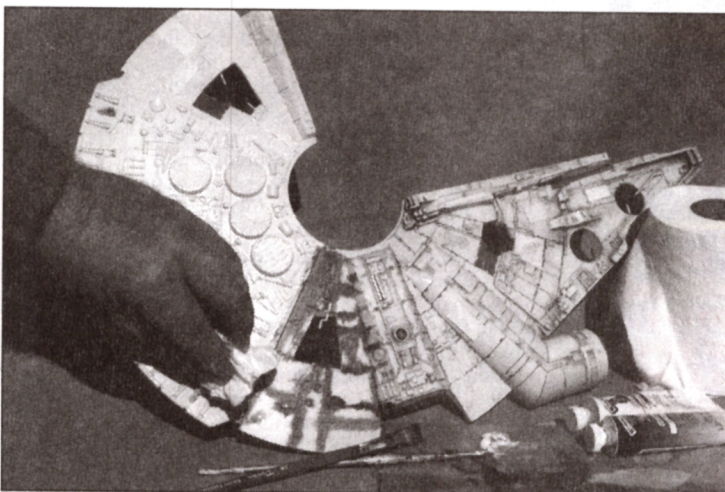
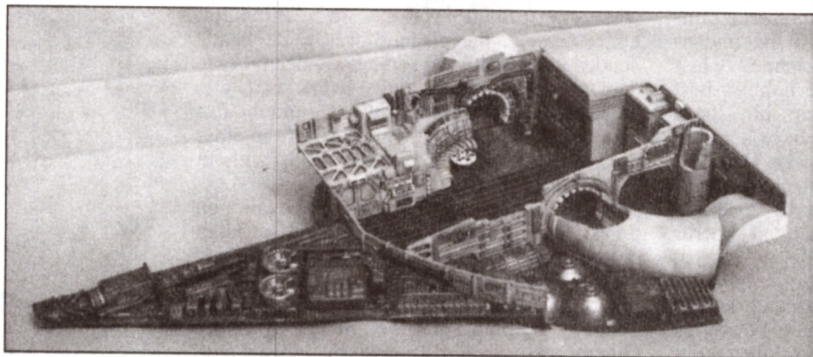
with a few drops of silver, and spray all of the hull parts. Mix a slightly different shade, mask off a few random panels and spray again. Small surface details were picked out with red, gray and

white with a small brush. When you're satisfied with the hull, spray on a couple of coats of gloss and let dry. Latch onto some artist's oil paint (black and white), mix a gray shade and cram this into all the grooves and recesses. Wipe most of it out with a tissue, then "feather" what's left out with a soft wide brush. Drybrush the hull with white, and airbrush the battle-damage black. After drying for several days, mix 1 part flat black with 5 parts Testors'

Dullcote™ Airbrush this tint onto the "forks" and the six outlets on the aft hull, building up the effect.

The radar dish and landing gear were carefully cleaned up, assembled, painted and weathered to match the rest of the

'Falcon. Clear parts were carefully hand-painted and installed after final assembly was complete. The very last step is to grind up some dark artist's pastel chalk, and apply this to selected areas with a soft, wide brush. Don't be intimidated by the finish on this kit; it's not that hard! AMT/ERTL's people did a fine job, and a proper finish will set the 'Falcon apart from the rest of your fleet.



The primary difference between this kit and others is the interior, and that is where I began. The kit painting instructions are O.K., but will result in a boring finish, so I ignored them and used the box side-panel photo as a guide. After spraying the floor dark metallic gray, I drybrushed (load a wide flat brush with paint, scrub most of it off and whisk the brush across the model) with dark silver, bright silver and rust. The equipment bay details were hand painted with all sorts of metallic shades I mixed for the job, such as mixing gold with clear blue or clear green. Now for the fun part! Mix up several shades of light to medium gray and airbrush this onto the bulkheads in a cloudy pattern, keeping it darker in the corners. Now mix up a couple of tan shades and spray this on, keeping the "clouding" subtle. The small details

were all painted with a small brush to add some color, but not too much. Spray the bulkheads with a clear flat overcoat and apply a dark wash (90% thinner, 10% paint) to all recesses. See the shadows? When dry, drybrush the high spots with light gray. You can seal all this in with a satin overcoat if you wish. I added simple detail to the cockpit with some guitar string, a gizmo from my junk box and a scrap plastic instrument panel.



# Gremlin on the Loose!

Kit Reviews by Larry J. Brackney

While classic monsters, aliens, and predators seem to be "safe bets" for kit producers and collectors alike, the genre of original kit designs continues to grow rapidly. It's exciting to see sculptors let their imaginations run rampant, and more exciting still, to be unconstrained by expected color schemes when painting a kit. Take one of the hobby's best sculptors, Randy Bowen, and turn him loose on an original design, and you have a recipe for success, or in this case, **Bowen Designs' Decapitator**.

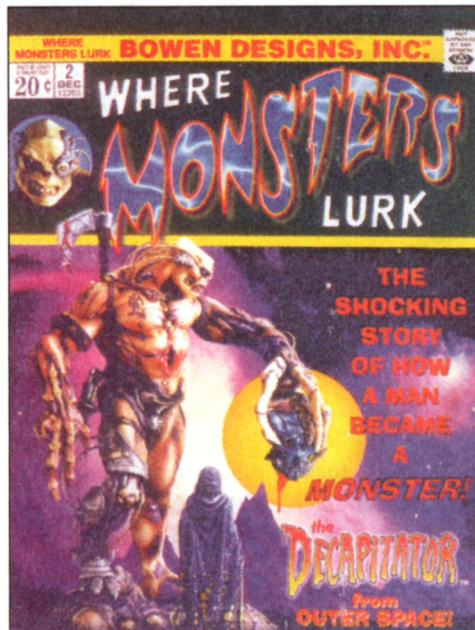
Decapitator is roughly in 1:12 scale and features a towering biomechanical horror returning from some titanic battle. A cowed figure, standing on the kit's base, apparently commands the Decapitator to greater acts of depravity. Those familiar with Fewture's "Failed Guyver" kit will immediately recognize that the Decapitator pokes fun at that sculpture. Nirasawa featured his Guyver clutching the severed head of Lon Chaney Jr, sculpted by Bowen. Now Bowen returns the

cold cast kit. Small voids and pinholing required putty work, and there were noticeable seams that needed to be scraped away. Judging from the condition of the body casting, it would seem that some cleanup work was performed prior to shipment. Unfortunately, the cleanup was a bit heavy handed and resulted in some body detail being damaged. The only putty work that was required to seam up the kit was around the fingers on the figure's left hand. All of the other parts were keyed and socketed neatly without any need for puttying.

For the most part, the sculpting quality on this kit is up to Bowen's high standards. Detail on the arms and lower legs is outstanding and varied, emphasizing the Decapitator's hodgepodge anatomy. The monster's face, spine, details sculpted on the body, and the Gigeresque base all do a great deal to spice up the kit. Unfortunately, there were a few areas on the sculpture where Bowen seemed to run out of steam. Most notably, the detail in the upper legs is simply carved in, and really detracts from the refined muscle detail he's worked in elsewhere.

The real fun of tackling this kit is in the painting. Bowen makes it clear in his instructions that he intended the Decapitator to be painted in many different ways. The variety of unusual textures in the arms and legs is a clear invitation to go wild with different color schemes.

I opted for ruddy fleshtones for the bulk of the creature's skin, and worked red, brown, and purple washes into the extremities where the skin texture began to change. I followed up with a wash of Tamiya "smoke" in the arms and reptilian foot to darken the recessed areas. The smoke overcoat also does some unusual things to the base colors, giving them an organic, insect-like appearance. Polytranspar™ or Lifetone™ taxidermy paints could also be used to great effect in these areas. There is also room for a good deal of spot detailing around the figure and base. Exposed hydraulic lines are sculpted all over the creature's body along with bits of bone, mysterious orbs, and other protrusions.



favor by using the Guyver's head as the Decapitator's latest trophy.

The kit is cast in 12 cold cast pieces and includes a length of bass guitar string for detailing the figure. Kit builders tend to either love or hate cold cast (*porcelain impregnated resin*) and I won't debate the pros and cons of that material here. However, I must say that a great deal of attention has been paid to packaging the Decapitator, so all of the parts should be well protected. In addition to the functional aspect of packaging, Bowen Designs has gone all out to create a slickly produced and attractive box that will garner attention on store shelves. The box cover features a nice color photo of the kit made up to look like an old Marvel horror comic. The same attention is paid to the instruction booklet, which should be a real boon to beginners.

Pinning and assembling the figure was a snap, however some of the parts did require more cleanup and prep work than a typical

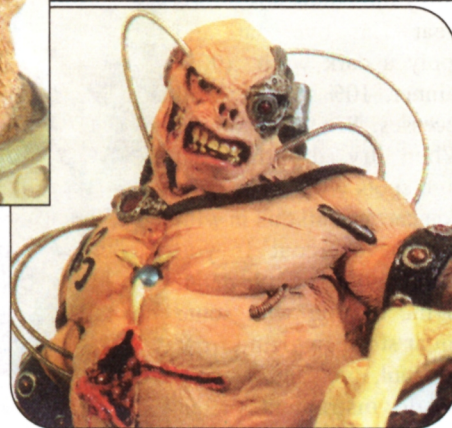


some blood dripping from the severed trophy head and the Decapitator's wounds. I accomplished this by affixing short lengths of fishing line to the wounds, dribbling 5-minute epoxy



Bowen saw fit to paint some tattoos on his monster's body. I thought they looked interesting so I added some designs of personal significance to mine as well.

Application of the bass guitar strings to simulate hydraulic lines is straightforward and inevitably sparks thoughts of additional customizing. While I wanted to downplay the kit's gore, I felt it was appropriate to have





down the lines, then painting the drips with Tamiya "clear red." Another obvious modification would be to drill out the Decapitator's left eye and insert a fiber optic strand for lighting. Small bunches of wire shoved into recesses on the cybernetic leg would also work well. The sky's really the limit when it comes to detailing this figure and coming up with paint schemes.

Anytime an artist or sculptor sets out to create an original creature, especially a cyborg or patchwork monster, they run the risk of producing an ugly, disjointed creature that simply does not work aesthetically. With the Decapitator, Randy Bowen has succeeded in creating something that's visually exciting and challenges the hobbyist to explore different color schemes and painting techniques. The Decapitator is a polished production and competitively priced at \$120.

Next up is an original kit from Shadow Casting's Kevin Stephens, the *Ungrateful Dead*. "Dead" is a Ratfink/Weird-Oh inspired garage kit with a twist; it was designed to be heavily customized. (And I mean *HEAVILY*.) Many garage kits offer a few



The incredible number of parts (above) and detailed instructions



vaguely interesting if not for the amount of detail and creativity that Stephens has heaped upon the parts that make up the completed kit. Jokes abound. For example, the valve "casket" covers list the engine displacement as 666 cubic inches. Like many Ratfink/Weird-Oh kits, the notion of "scale" doesn't really apply here. The finished kit measures 9"x11"x12" at the extremes.

optional parts with which to customize the kit, *Ungrateful Dead* elevates the practice to dizzying heights by including far more parts than could conceivably be used in the kit's construction. Stephens has come up with many ways that he'd like to build the kit, and includes them all.

In essence, a completed *Ungrateful Dead* kit features the grim reaper tearing through a cemetery gate in his souped up 'rod, hell-bent for destruction and looking for "a few good souls." The car body itself is an ornate casket. A pair of huge mag tires churn up a cloud of smoke and dust shaped like a pile of skulls. The reaper himself fits snugly in the rear of the car, leaning to the side to peer around the loaded engine block. This might be only

Laying out all of the kit's parts is likely to provoke either feelings of giddiness or a coronary, depending upon your stamina. I counted over 90 white metal and resin parts in the kit along with a baggie of cat hair and a length of aluminum tubing to be used for exhaust pipes. Making sense of it all is a daunting task, made far more enjoyable by a wonderful, poster-sized instruction sheet illustrated by Scott Pennington. Shadow Casting's instructions are always hilarious and "Dead's" instructions don't disappoint. The majority of the parts in the kit were cast in white metal and were intended to be burnished to a chrome-like fin-

ish. All of the white metal castings were quite clean and required only minor flash removal. Burnishing the metal pieces with surgical tools and steel wool was a time consuming task, made more difficult by the amount of detail on some of the parts. However, the end result was much more satisfying than if the parts had simply been painted with metallics. Once the parts were polished, they were coated with Testor's Metalizer™ sealer to prevent tarnishing; then set aside for final assembly.

All of the resin components were reasonably well-cast. Several of the parts were a bit flashy, but cleaned up easily. There were no significant voids or bubbles, but some pinholing in the castings required putty work. I dutifully "repaired" what I initially thought were voids in two of the casket handles. They turned out to be slots for exhaust manifold clearance. (That'll teach me to second guess a sculptor!) Prior to priming and painting, I took the opportunity to slightly rework one of the skulls by hollowing out the lower jaw and removing the baseball cap. (I wanted to use the top hat with that particular skull.) The only parts that required any putty to seam up were points where the columns joined the base and at the skeleton's shoulders. I opted to work with the skeleton as one subassembly,

but all of the other parts were primed and painted prior to final assembly.

A lot of detail has been sculpted or fabricated on many of the parts in the kit. The filigree on the casket and some of the white metal parts was obviously photoetched and affixed to the master. This all reproduces nicely on the castings. Spider webs, skulls, and tiny bolts adorn many of the parts. The "smoke skulls" have a soft billowy shape that demands to be airbrushed. Detailing on parts like the hood ornament and post gargoyles is also nicely handled. I was a bit disappointed at the lack of refinement in the grim reaper figure, particularly the hands, but this can be overlooked if one considers the piece as a caricature.

Painting the kit was straightforward. Stonework was basecoated in black with multiple shades of gray drybrushed over the surface texture. The wooden planks that make up the "road" were drybrushed with browns followed by an application of Bon Artiste Mediterranean stain. The casket was basecoated in light brown and stained before painting all of the filigree work in gold. More creativity may be exercised in painting the rat, snake, and gargoyles that come with the kit.

Once all the parts were painted, it was just a matter of gluing everything together. The entire assembly process took about a day, whereas prepping and painting all of the parts had taken weeks. Because of the weight involved in some of the subassemblies, I chose





to bond many of the pieces with a 5-minute epoxy glue rather than a cyanoacrylate. With the exception of my casket handle blunder and a tight fit on the grim reaper's scythe, there were no problems with parts fitting properly.

For most kits, this would be the end of the line, but Stephens' desire to create the ultimate customizable garage kit without compromise is infectious. Why stop there? While prepping parts, I began to plot out a list of items to add to the kit. The rear columns seemed to need "something extra." I added a wrought iron arch made out of lasercut wood trim from a hobby shop to the top of the columns. Shadow Castings also offers a vulture that seemed the perfect thing to top the arch off with.

Another trip to the hobby shop yielded a pair of working brass coach lanterns that looked great when attached to the fronts of the columns. I also took a moment to sculpt hinges on the insides of the rear pillars on the off chance that I find the time to fabricate some cemetery gates. All that and I still have a box of over 30 unused parts that the kit came with!

Ungrateful Dead should definitely appeal to fans of Ratfink/Weird-Oh kits. The subject matter and ease of customization may also attract figure kit fans who don't usually go for vehicles, as it did in my case. "Dead" is an elaborate kit with many resin and metal parts and clocks in at a hefty \$300, which will undoubtedly dissuade many potential buyers. Shadow Castings has tried to lessen the sting by offering a rebate on unused parts which may be applied to future purchases. For those willing to take the plunge, the finished kit makes for an impressive display piece with a great sense of humor. The incredible number of "built-in" customizing options and other possibilities should keep folks busy for months.

Original kit designs are often fun to work on, but there's also much to be said for well crafted kits of film characters. There always seem to be new kits of Dracula, Frankenstein's monster, or Giger's alien competing for our garage kit dollars, but what about lesser known characters? Fortunately for fans of obscure films, there are sculptors like **Thomas Kuntz**. This time out, Kuntz serves up *Abduction 1919*, his second kit of Conrad Veidt as Cesare from the silent classic, "The Cabinet of Dr. Caligari."

"Abduction" is a striking sculpture, and features the deathlike Cesare clutching the unconscious form of "Jane," the film's heroine. Cesare is caught in midstride in front of one of the expressionist sets that helped create the film's unusual atmosphere. A skewed lamppost casts distorted shadows across the wall, perhaps illuminating the kit's nameplate on the ground below. The 1:6 scale kit ships in 16 white resin pieces. The numbered kits are packed with a signed certificate of authenticity, reference photo, film catalog, and a fascinating instruction booklet containing background on the film.

Cleaning and testfitting the kit was a nontrivial process. Several of the parts had significant casting sprues which were carefully dremeled away to avoid damaging detail. Due to the tight tolerances involved in fitting some of the parts, additional dremeling and sanding was needed to help the parts mate properly. Minor seams were removed by scraping with a sharp X-acto knife. Gouges in Cesare's shoulder and Jane's dress were repaired with putty. A few air bubbles and a substantial number of pinholes were also puttied prior to partial assembly and priming.

Sculpting on this kit is nothing short of exquisite. Kuntz's skill continues to improve with each successive kit he releases. I can't imagine Cesare's grim expression being any more perfect, and Jane looks



positively angelic hanging unconscious under his arm. Clothing is nicely detailed, with realistic folds in all the right places. Kuntz's handling of the German expressionist set is also brilliant, seamlessly integrating the film's title and capturing the characters' shadows, which are actually sculpted onto the background.

While Jane's posture is completely natural, I have a hard time believing that Cesare could manage her weight in the pose Kuntz seems to indicate. (In fact, Veidt seldom carried her in the film, instead carting around a dummy much of the time!) Forcing Cesare's fingertips to meet the appropriate shadow on the wall seemed to exaggerate the problem, so I opted to shift him forward a bit. The end result seems slightly less static, as though Cesare is moving to steady himself.

"Abduction" was really meant to be painted to look like a scene from the original black and white film. Working with a palette consisting of primarily black, white, pale flesh-tones, and shades of gray proved to be a fun challenge. Spot coloring for Jane's ruby lips and Cesare's steel blue eyes may not be realistic for a monochromatic color scheme, but do a lot to bring the kit to life.

"Abduction 1919" is available for \$200 from Artomic Creations, an average price for a 1:6 scale kit featuring two figures and an elaborate base. The tight tolerances between parts and Cesare's precarious

pose made assembling the kit somewhat difficult. Still, seeing this wonderful sculpture built up and painted really makes one forget about the challenges

that were overcome to get it to that state, and all things considered, it's probably the satisfaction of a challenge overcome that adds lasting value to a model kit.

Next time, we'll take a look at a recent release from a relative newcomer to the hobby, Zotz, entitled "Voluptuous Tears," as well as Van Helsing and Killer Kits'

"Hannibal." Until then, remember to keep those airbrushes clean, and have fun!

**Larry J. Brackney**

Email: [zeiram@mail.hsonline.net](mailto:zeiram@mail.hsonline.net)

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Woodland Hills, CA 91364

**Bowen Designs, Inc.**  
PO Box #220223  
Milwaukie, OR 97269  
Fax: 503/786-7948  
e-mail: [bowen8r@teleport.com](mailto:bowen8r@teleport.com)

**Shadow Castings**  
2607 Brookhurst  
San Antonio, TX 78209  
Tel: 210/824-0695





# Beyond the Bare BONES

by Tom Gilliland

Photos by  
Fred DeRuvo & Tom Gilliland



It's all in the details.

*"...nothing is really one color. Instead it is a broken-up mosaic of tones that come together to create what it is that the eye takes in."*

After booting around several ideas for this go-around, I finally settled on a real morass of a subject - skin tones. Yeah, yeah, you have no doubt heard the line, "Volumes could be written about this subject" applied to this one before, but the fact is, there are some basic steps involved that are almost always the same. So, with this in mind, let's take a look at how you can put some added depth to your skin tone paint jobs.

The basic idea is that nothing is really one color. Instead, it is a broken-up mosaic of tones that come together to create what it is, that the eye takes in. You will still be working with shadow and highlight colors, the only difference is that

your one-color basecoat will now become a multi-hued one.

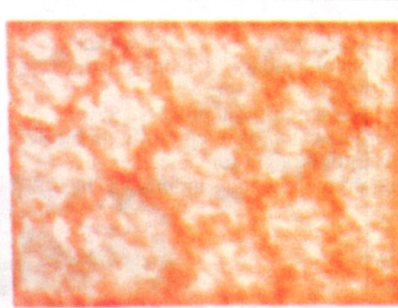
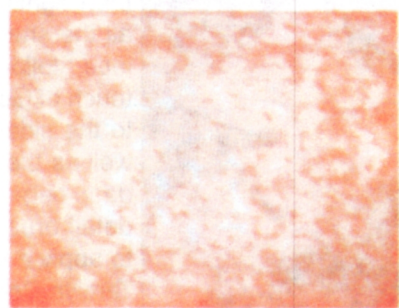
First, let's look at the most common situation you will find: human flesh. **Photo A** shows a completed human head study. Looking at this, let's break it down. First, the bust was given a coat of Tamiya Flesh, mixed with a bit of Tamiya Flat Earth to get the overall background color. This will be one of your most important choices as it will strongly effect the outcome of all the break-up

painting to come. Something warm and slightly on the red side is a good start for the average Caucasian.

Next, Golden acrylic airbrush paint in Burnt Umber was applied in a series of tiny soft squiggles to the surface of the entire head and shoulders. **Figure One** shows what this pattern should look like. The key to getting a good, soft break-up pattern comes down to the following. First, your paint will need to be extremely thin, just a bit thicker than the consistency of non-fat milk. Thicker paint will make it very difficult

to get the tiny tight detailing you want and it will cause a lot of spitting. Your air pressure, if possible, should be regulated down to about 20 - 25 psi. Lastly, your touch will have to be as gentle as a

**Figure One (left) & Figure Two**



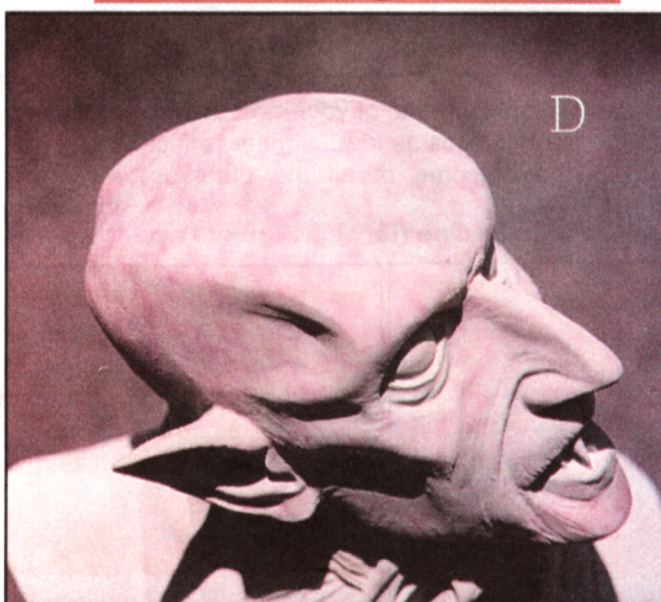
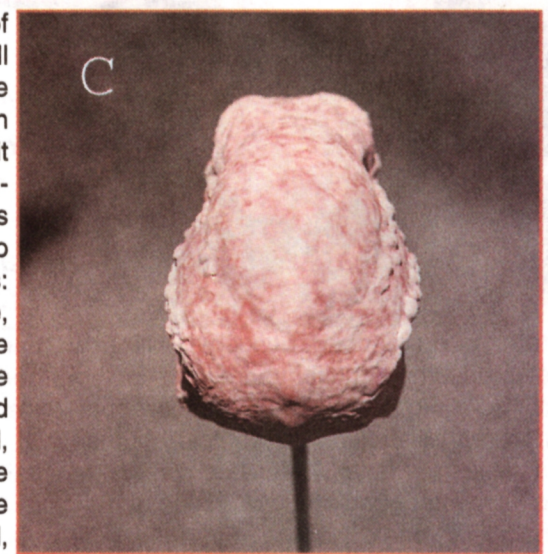


surgeon's. One false move of the trigger and you will flood your work with paint. The best exercise for this is to practice on some scrap, making tight, soft "c" shapes. It was then covered with a thick airbrush wash of the original color and a second coat of 'mottling' was applied using the background color and a bit of white.

The overall skin tone is now in place and if done carefully, should give the skin a soft, rich break-up of color. Then, a thick wash of Golden Pthalo Blue was airbrushed LIGHTLY into the eye sockets and into the 'bag' area below the eye. It was also 'fogged' onto the sides of the temple to create the illusion of vein color below the skin as well as to add a light shadow to the sides of the head. Next, Golden Acrylic Red was mixed with a bit of Purple to get a slightly magenta-red (NOT pink though!). This was then slightly blistered onto the face in the following locations: the tip and nostrils of the nose, the 'apples' of the cheeks, the chin, and the outer edge and hole of the ear. It was also applied more subtly to the overall head, especially at the center of the forehead and muscles of the neck. Once this was completed, additional deep shading and detailing was done by brush (the tattoo is a decal).

**Photo B** of **Dimensional Designs' Igor** is another example of the richness this formula can bring to your flesh works.

So, how about the larger subject of monster flesh? Well, you can attack it in a similar manner. You simply have to keep the basic break-up principles in mind, only change the colors and the



style of your airbrushing.

For this demo, I thought the new **GEometric Pumpkinhead** and **Nosferatu** busts would make swell examples. Both were given their starting background colors, Tamiya Deck Tan for Nosferatu and a slightly orange version of the Tamiya Flesh mix from the previous example. Then, a slightly different mottling attack was applied. **Photos C and D** show a break-up that builds a more vascular-looking background. **Figure Two** shows a cleaner version of this. This type of pattern will break-up the skin surface as well as give you some additional details.

**Photo E**, a tease shot of the new **Netherlord** kit from **Spectral Motion, Inc.**, shows what this pattern can offer if slowly built up with multiple color applications. The highlight mottling coat was then applied to the Pumpkinhead with a pale Caucasian flesh and with a nearly white color to Nosferatu. This was applied in a soft all-over manner but was then struck in like the first web/vein pattern which further breaks the skin surface up. Now, your work should have a very interesting mosaic of color that you can then accent with airbrush and hand-done detailing.

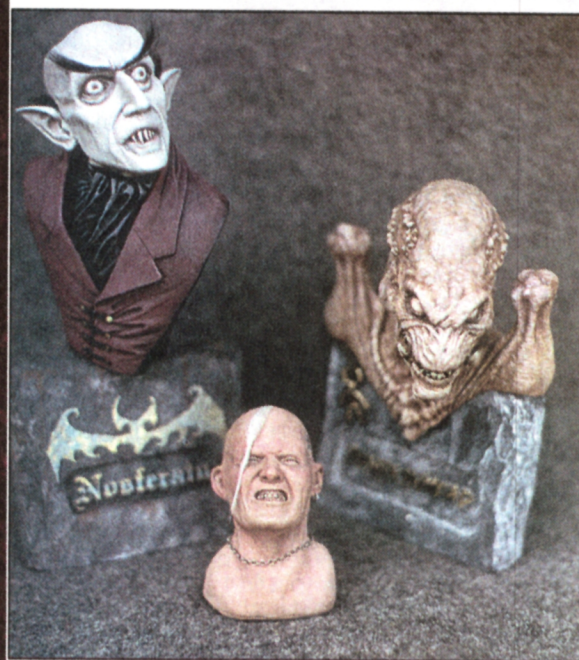
**Photo F** shows the Nosferatu bust with a coat of Bon Artiste Stain Gray mixed with Dark Walnut to really punch in the deep shadows. A gray/pink was then lightly airbrushed into all the shadow areas of the face, followed by a light touch of Golden Pthalo Blue to the sides of the head as well as the eye sockets and deep bags below the eye. A detail brush was then used to apply a very thin glaze of Tamiya Deck Tan and White



to the outstanding highlights of the head. This was followed by an air-brush wash with the same color over the entire head to bring the whole treatment together.

A dark wash of gray and pink was then applied to the deepest shadow areas and softly blended into the lighter areas. Polytranspar Taxidermy Acrylic in Bass Belly White was then feathered onto the bust to give the skin a transparent deep film look which brought all of the veining up through the many layers of color for a nicely realistic look. With this completed, the rest of the bust was painted and some additional details were added (the real spooky eye-brows).

**Photo G** shows the stained Pumpkin-head bust. A small touch of drybrushing was applied to clean-up any dirty areas the stain left behind. Polytranspar Burnt Umber was then used to deepen the shadows of the head as well as lightly pattern the sides. Next, Tamiya Clear was mixed with two drops



of Hull Red to create a clear pink/burgundy. This was then feathered around the wound sites on the neck as well as used to spice up the shoulders and areas about the head. It was also used to block in the eyes and the inside of the mouth.

Polytranspar Bass Belly White was then used to clean-up and detail the highlights of the head as well as contribute some additional mottling to the top of the head and cover the eye in a milky-white fog. A

clear blue was then made with Tamiya Clear and two drops of Intermediate Blue and a final vein pattern was softly airbrushed over the whole head. The detail painting was then completed mostly by hand with a fine-point detail brush.

Well, there you go, another trick you may find useful when you're looking to give a piece an additional edge of depth and detail. Play around with it. The variations on the patterns are endless especially considering the multitude of different monster kits that come along. It won't take long for you to build-up a number of pattern formulas that you'll find yourself using on nearly everything!



# IPMS at Large

with Chuck Davenport

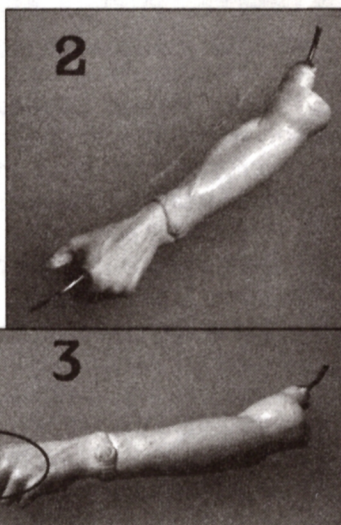


You just have to love the stuff being produced for us these days. I've the pleasure of introducing you to two, actually three counting the base, new figure kits. First out of the box comes D-FENS, rendered in cold cast porcelain, from our British cousins at Killer Kits. D-FENS is the second in a series that began with "Max" and will be soon followed by Hannibal Lector as "The Good Doctor."

I wasn't prepared to have Michael Douglas staring at me when I opened the box, but there he was, stiff as resin! I was truly taken aback at the fidelity of the facial rendering but was unsure about the figure's physique. So, I rented the movie, "Falling Down," to check the accuracy of the sculpting and photograph individual frames for later reference. Here is what I found.

Apparently, the movie poster was the basis for the kit pose with posture and proportions being right on the money. I used proportional dividers to check dimensions and, allowing for screen distortions, the figure was close enough for me. D-FENS (movie poster) holds a shotgun in his left hand and a briefcase in his right. No doubt owing to our British cousins' sensibilities regarding the ownership and carriage of weapons, D-FENS (figure) is modeled with a club in his left hand.

According to the movie, he never assumed that particular pose with the club. So, I cut the club away from the integral-molded hand/arm, relieved the resin from the cup of his hand with a Dremel tool/grinder, saw-cut the index finger, drilled a mating hole at the base of the hand for a brass wire insert, and modeled an extended index finger with "Magic Sculpt" epoxy putty. Magic Sculpt is available in 16 oz, 5 lb, and 20 lb kits. The 5lb kit costs around \$25 (about 28 cents per oz). It works exactly like A + B and Milliput at a fraction of the cost. I am not a sculptor but this modification is easily within the scope of even a beginning modeler. I used the cut-away finger as a reference for dimensions. The shotgun was scaled from the poster art. I used CA to glue two K & S aluminum tubes together. I laminated some walnut veneer for the gun stock. A quick finish for wood can be obtained by lightly sanding the wood to fill the grain. Put a few drops of CA down and sand vigorously with 180 grit changing to fresh sections of sandpaper continuously. Once you have a hard surface of CA/wood dust built up you can finish sand with 320 grit. The whole process takes minutes. The stock was cut to shape and glued with CA to the ends of the tube. Aluminum sheet like that used by newspaper



printers was wrapped around the two barrels and CA'ed into place to simulate the receiver.

To form the pump, I pressed some Magic Sculpt around a section of wet aluminum tube. Once I had the shape I wanted, I slid the tube out and waited for the putty to harden.

I was a little disappointed with the eyeglasses (poorly cast and broken), the briefcase (too thick, detailed on one side only with irregular contours), and the base (meaningless). I made new glasses from clear sheet and a bit of wire using my TV close-ups for dimensions. The briefcase did have some nice calfskin relief on one side. A more industrious sort would have likely recast the whole thing but, with six other projects wanting attention, I opted to cut the piece from balsa and detail it with some aluminum sheet.

Watching the movie, I began to suspect that the facial dimensions were slightly exaggerated. Once I studied the photos I could see that the jaw line was a bit too long, the famous "Douglas Dimple" a bit too deep, and the forehead a little too high. In fact, with the depth of the worry lines, D-DENS (figure) began to look a bit like an old Michael Douglas.

Not to worry, a few careful swipes with 320 grit reduced the chin and dimple. I straightened the jaw line with a sanding board and even reduced some of the double chin. The strained worry lines were relieved with some light sanding and Magic Sculpt. I left the high forehead alone. Playing

Frankenstein with a \$120 figure is not my idea of fun. Besides, the thought of reblending all that hair began to look like hours of work for nothing more than individual bias.

The break lines were thoughtfully planned resulting in minuscule seams to fill with Magic Sculpt worked in with a wet brush. Assembly is

very straightforward. I use the brass pin technique except that I over-bore the mating holes so that I can turn the end of the wire into a shepherd's crook. The over-bored hole prevents any possible misalignment of the brass wire and the bent wire provides a positive lock on the epoxy. After assembly, I sanded the figure to remove some marks and blemishes. Important note! There is a small bump on the upper right cheek. Leave it there. Did you know Michael has a small mole? Nice touch, Joe.

To base or not to base, that is the question. I'm a base man. In my world a base helps to frame the figure, give it proportion and tell a story. Venus de Milos, Winged Victory (Nike), both residing in the Louvre, and Michelangelo's Pieta, in the Vatican, all have bases of some sort (been there, done that). If it was good enough for the ancient Greeks and the Renaissance masters, it's good enough for me. The kit-supplied base did nothing for me. It seemed more of an afterthought and was roughly sculpted certainly not in tune with the quality of the figure. So, using my photos, I made a new base from 1/2 inch plywood and styrofoam sheet to match the hunk of concrete depicted on the movie poster. Durham's Wood Putty provided the surface. Stipple the



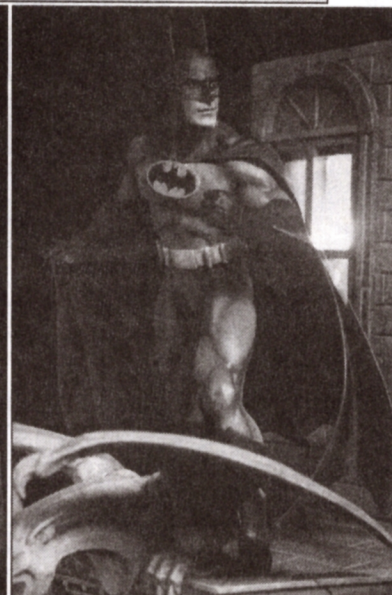
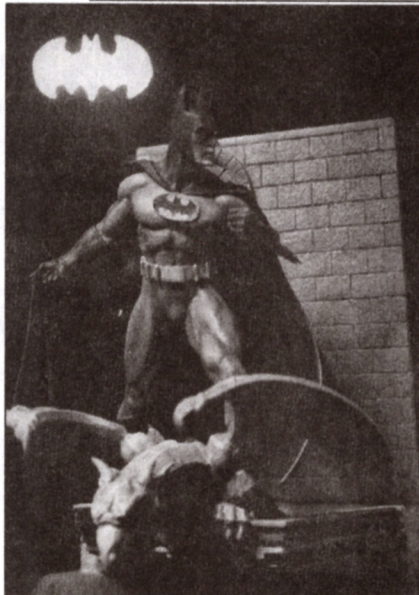
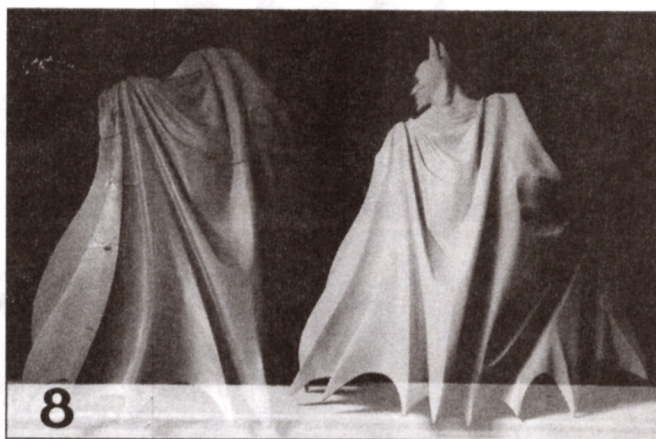
Durham's and sand back when dry for a realistic concrete surface. Durham's was painted on the remainder of the base and the whole thing was finished with Horizon Hobbies paints. Ground detail was applied using the Woodland Scenics system. Some airbrushed gangsta graffiti completed the structure.

I have started using Plasti-kote's Automotive Sanding Primer (look for the official NASCAR logo on the can) to prime all of my models. It sprays easily, and lays down nice and smoothly without filling fine details. Best of all, it dries quickly and costs less than \$2 for a 12 oz can. I painted D-FENS in oils to take advantage of the superior shading capabilities of that medium. The techniques for accomplishing this are not mystical at all. But, I would suggest that you acquire a "mentor" who will teach you the ins and outs. I'm still a beginner and found my "mentor" at a local figure show. The fun of working in oils was dramatically revealed when I began to paint my next figure...

Na, Na, Na, Na, Na, Na, Na, Na, Batman! I'm not even a *Batman* fan but this 1/8 scale resin figure from **Horizon Hobbies** just leapt from the box! If you have never built a Horizon kit, why not? I've been building them, vinyl and resin, for about three years and cannot say enough about the quality of the castings, the dynamic poses, and the virtually perfect fit. In fact, HH is how I got hooked on figures. Batman, and his fellow 1/8 scale characters, Robin, Catwoman, Riddler, and Bane (really grisly looking) all live up to the reputation for quality that HH has established for itself. Assembly is a no-brainer save for the elaborately rendered cape. This required some careful pinning and alignment due to its complexity. The results speak for themselves. However, I feel a beginner could easily assemble this kit with care and patience. The remainder of the body parts feature HH's keyed alignment pins. The only seams I had to fill were those on the cape. You will notice that the head piece and cape are treated as a sub-assembly. I tried a new technique on this cape by filling the seams with Magic Sculpt and WET sanding with 100 grit sandpaper while the putty was still pliable. After the putty cured, I primed with Plasti Kote's Automotive Sanding Primer to reveal the small cracks, etc.. Then, I filled with 3M Automotive Glazing Putty and sanded smooth. This worked well and relieved me of the chore of constant filling and refilling.

The optional Gargoyle base actually comes as three separate kits that are elements of the Gothic City Base Series which allows you to mix and match a number of different components. For the "base man," this was one killer piece of work and worth every farthing. Would that I were so talented to actually create something this cool. I could not resist it. I cut the blinds away and added the silhouetted curtains and figure. Call me rude! Should you decide to do something similar, drill some access holes and cut the blinds at a slight angle away from the wall with a coping saw or scroll saw. You can get fancy finishing the sides of the base elements or you can do a quickie with granite-in-a-can like Plasti-Kote's "Fleck-Stone." It comes in a variety of colors and you can spray this stuff on just about anything...including cardboard. Makes for an inexpensive yet attractive edge finish on your base. The base itself was finished in, you guessed it, Horizon Hobbies paints.

I finished Batman in oils. I primed with Plasti-Kote and basecoated in the



appropriate colors from Horizon Hobbies' range. I then mixed the oil colors that pleased me using some Batman art as a guide. My brush went wild! I had an absolute blast watching the colors coalesce and turn this piece into a dramatic representation of the Caped Crusader. Oils take quite some time to dry (we're talking days here) but can be accelerated with a drying medium and plenty of warm Georgia sunshine. I have Catwoman and Windslasher, too. Oh, this is going to be fun!

Many thanks to Killer Kits and Horizon Hobbies for supplying the kits that helped introduce me to the world of oil painting.

#### Sources:

\* Magic-Sculpt: WASCO Wildlife Artist Supply Co, 1-800-334-8012

\* Plasti-Kote Automotive Primer: automotive supply stores

\* 3M Automotive Glazing Putty: automotive supply store

\* Plasti-Kote "Fleck Stone": Wal-Mart, K-Mart, Home Depot

\* Woodland Scenics ground details: Hobby Town USA stores and railroad hobby shops

#### CUTLINES & PHOTOS:

1. D-FENS is 11 inches tall and assembles easily

2. Club is cut away and brass wire inserted to form new index finger

3. The newly sculpted finger extends to support the shotgun.

4. The glasses sit squarely on the bridge of the nose and are

fixed in place with a dab of white glue.

5. Suitcase attaches to the handle with wire but the shotgun just slides into place.

6. Pencil marks indicate the altered facial contours

7. & 7a. 1/2" ply, epoxied and nailed, forms the core of the base. Styrofoam sheet forms the landing and stairs. Basic construction took just 45 minutes with another 3 hours for painting and detailing.

8. The complex cape on the left in the picture is pinned and glued with CA. The cape on the right is partially finished and is ready for 3M's Auto Glazing Putty.

Here are the addresses of the manufacturers mentioned in this article (please note Horizon's new address):

**Killer Kits**  
**47 Hungerford Road**  
**Cheshire**  
**Crewe CW1 1EQ England**  
**Int'l Tel: 011 44 1270 587754**

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**Horizon**  
**714 Ducommun Street**  
**Los Angeles, CA 90012-3420**  
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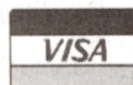
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# MODEL VOICES: *Opinion by Jim Bertges*

## A LITTLE VIOLENCE NEVER HURT ANYONE...

Like it or not, violence is a built-in part of our hobby. Monsters, guts, gore, Science Fiction and Fantasy weapons of war and destruction are all inherently violent subjects...and *violence is good*. What I should say is, violence in the *proper context* is good. On the screen, in a book or cast in some sort of plastic, resin or vinyl, the violence is channeled into a constructive mode. Violence in real life is bad. Simple concept. Whether you are working on a beautiful female vampire with blood dripping from her fangs, a rotting zombie or a werewolf ripping its victim to shreds, you are involved in an artistic fantasy. There is little chance that a modeler is going to actually do any of the things he/she depicts in modeling. Violence depicted in the media, including our hobby, will not encourage violence in real life, except in those individuals already prone to violent tendencies. Violence depicted in kits is *not real*! Those entrails you are painting are just chunks of plastic shaped like a pancreas and intestines. The blood you're spattering is just paint. No matter how gory, you are still working on a model.

Having said all of that however, there are limits and those involve the ideas and motives behind the kits rather than the kits themselves. Kits that depict acts of sexual violence or mutilation to women are detestable, in my opinion. Kit producers who are attempting to wring a profit from these perversions would be better off seeking help rather than polluting our hobby. The same goes for kits that glorify serial killers and maniacs like Jeffrey Dahmer, Charles Manson or John Wayne Gacy. These are *real* killers who produced *real* victims. They don't deserve to have time and artistic talent wasted on them. They should rot in oblivion. This line between fantasy and reality does not need to be crossed in modeling. If kits need to depict reality, let's stick with subjects that at least lived with a little dignity and didn't defile their fellow human beings. We have enough weird fantasies, there's no need to dwell on horrifying realities.

Mixed in with all this talk of violence is the subject of a parent's responsibilities. If you have kids and you want to introduce them to modeling, but as a good parent, you worry about exposing the tots to all the scary and violent content involved in the "Garage Kit Industry," well, don't worry. If you're already taking the time to show your kid how to build models, take the time to explain the fun and excitement behind the subjects (as strange and unusual as that fun might be). Kids



usually appreciate a good monster anyway and the more knowledge you give them about what's going on in a particular kit (even if it depicts highly violent activities), the better they'll be able to deal with it. Modeling will not warp young minds, but don't expect some rating board or agency to make these kinds of decisions for you. As a parent, you are responsible for warping your own kid's mind.

In the end, it's your choice. If you prefer to stay away from violently themed kits, stay away. The market will eliminate product that is overtly offensive and disgusting because the majority of model-

ers will not buy it. I personally find pouring my creative energies into violently oriented subjects a great way to release stress and frustration. That's what the artistic expression of violence is all about - letting go of bottled up emotions and tensions that are difficult to express in our "civilized society." A little violence, properly expressed is good for you...trust me.

### A Word (or more) from the Editor:

Got strong opinions on various aspects of modeling? When 'your subject' comes up, do you find it hard to keep quiet? If this sounds like you, then we're interested in what you have to say. We're looking for well-thought out, well-written opinions from modelers for *Model Voices*. We would like *Model Voices* to allow you the opportunity of saying what's on your mind and provide more room for you to accomplish this than in simply the "Letters" column. What do you need to do? Simply write down your thoughts and send them to us. We cannot guarantee that your opinion(s) will be printed, however we will make every attempt to publish\* it. We would also ask that, if applicable, please include pictures representing your own model collection, so that our readers will have the best possible understanding of what you're referring to. You also have the freedom to comment on someone else's opinion too.

That's about it. We look forward to hearing from you. Please send your opinions to "Model Voices" care of this magazine.

*\*We reserve the right to edit opinions, for space limitations.*

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# Creating the Indiana Jones Adventure Diorama

by Brendan Bertges (with a little help from Jim Bertges)



My name is Brendan Bertges, the son of Jim Bertges. I'm 15 years old. I'm also a huge fan of Disney and the "Happiest place on Earth," Disneyland. I'm writing about a diorama that I

built. The diorama is based on the "Indiana Jones Adventure" attraction at Disneyland park in Anaheim, California. I decided to build it because the attraction is one of my favorites at Disneyland. It also is one of the most technologically advanced rides there. I also wanted to build it because I saw an Indy vinyl kit at the Mad Model Party II, where I got the idea for the for the diorama. My idea was to make something similar to the poster used to advertise the opening of the ride. This article explains the process I took to make it.

## The Indiana Jones Figure:

I started with was an unassembled Indiana Jones vinyl kit by the guys at Horizon. The first thing I did was assemble the kit (duh). I sprayed the assembled kit with a gray primer (Photo 1). I applied the base coats of the skin, pants, shirt, and the hat. When I finished the base coats I applied a wash of black to the pants and the hat and several washes of light brown to the shirt. The shirt was drybrushed with pure white to bring out the highlights and the pants got a light brown drybrushing. The skin tones on Indy's hands, face and chest were accented and shaded with artist's oils (Photo 2).

## The God Mara:

In the "Indiana Jones" attraction at Disneyland, Mara is the god of the "Temple of the Forbidden Eye." According to the legend, Mara can grant one of three magical wishes to the "pure of heart". The wishes are eternal youth, earthly riches, or knowledge of the future. There is a catch "a terrible, tortuous fate awaits any one who gazes upon the eyes of Mara" (Mara is one of those gods you wouldn't want to meet in a dark alley). I decided to sculpt this part of the diorama. I used oil based plasticine clay for the sculpture. The first thing I did was put down a layer of clay for the wall. On that I placed a six inch high, plastic ornamental mask that we bought at Michael's Crafts. After that was placed into the clay, I began adding clay to the mask. Using reference materials I got from Disney Imagineering and out of magazines. I sculpted the clay to resemble the God Mara as it looks at the beginning of the Indiana Jones ride (Photo 3; Photo 4 is the finished, painted piece).

After the sculpting was out of the way I made a mold of the clay piece. I put on about five layers of liquid latex Mold Maker with paper towels in between the layers for support.

When all the layers were dried I built a dam from cardboard all around the mold and sculpture. Then, I poured plaster of paris over both to give support to the mold when it was cast in plaster. When the plaster hardened, the latex mold was removed from the support and the clay sculpture was removed from the mold.

Then the final cast was made, cleaned up, and painted.

## The Vehicle:

Riders are carried through the Indiana Jones Temple of the Forbidden Eye ride in a twelve passenger "troop transport," similar to vehicles seen in Raiders of the Lost Ark. Unlike the movie vehicles, the ride transports are highly advanced motion simulator systems. The cars are programmed to make the riders believe they are traveling at high speeds and bumping and bouncing all over, when the roadway is perfectly smooth. They

are also aged and battered looking even though they are brand new. For the diorama, we built our own "troop transport."

Fortunately, at Disneyland, in the Disney Gallery above the Pirates of the Caribbean ride, there is an exhibit of the design and artwork for the Indiana Jones Adventure. In that exhibit is a model of the

Troop transport in about 1/16 scale (Photo 5). Photos of this model provided the basis for our, smaller scale vehicle. We started with an old model of a GI Joe Jeep which was large enough to carry two 3" action figures. We cut the jeep apart and used the front and rear sections to attach the exterior panels of our vehicle. We made paper templates to the shape and

size of the sections of the parts of the model we could see in the photos. The panels were cut from .060 plastic sheet and glued directly on to the jeep parts. The floor-board/base was also cut from .060 sheet and had chassis detail added with Plastruct "I" beams, pick-up sticks and the drive train of a 6-wheeled Monogram Armored Car with one pair of rear wheels removed. The seating areas were made with sheet styrene and seat backs cut from sections of PVC piping. The grille was assembled from Plastruct square stock and

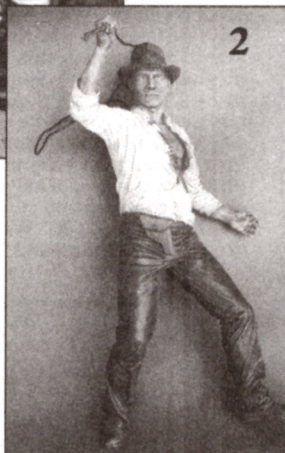
Evergreen strips. Other details for the Troop Transport came from the spare parts box. Things like bedrolls, gas cans, instrument panels and headlights all came from other kits. We even swiped the fenders from a 1/32 scale '32 Chevy. All that remained was to fill the transport with passengers (Photos 6 - 9).

Finding twelve seated people in approximate 1/25 scale turned out to be a difficult, but not impossible task. By scouring a cupboard full of kits, we found about seven passenger and driver figures from 1/25 scale car kits. Of course each figure presented its own fit problems, leg and arm positions had to be adjusted, heads turned and mouths opened in expressions of thrilled surprise. Even after finding all those figures, we still had five empty seats to fill. As luck would have it, Kay Bee Toys was having a blow-out sale on Power Rangers PVC figures and since these depicted the Rangers in their civvies and were about the right size, they went along for the ride. Massive conversions had to occur, however, to get the figures out of their karate poses and into sitting positions. Arms and legs were mercilessly cut off and rearranged. Since the figures were made of soft vinyl, their limbs were fairly easy to bend and super glue into the proper poses. Small wedges cut from the backs of the knees and the fronts of elbows gave the legs and arms just enough bending room and a great deal of putty was applied to cover gaps and holes left by the surgery.

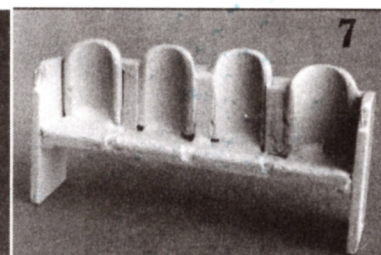
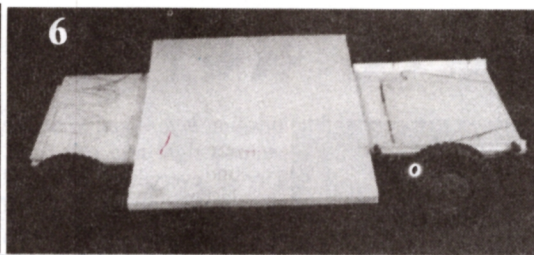
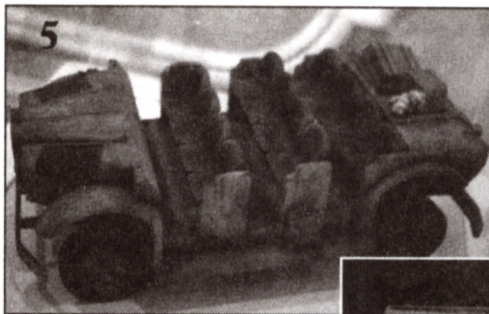
Because we wanted to have the Troop Transport practically leaping off the base, we bent two four inch pieces of coat hanger wire at right angles and epoxied them to the frame of the Transport near the rear wheels. The long ends of the wires were epoxied into holes drilled at an angle into the base. The rear wheels hid the support wires and our Troop Transport appears to be frozen in mid-jump.

## The Base:

The base was applied to a piece of particle board. We applied styrofoam to build up a road area for the vehicle to ride on. Then attached Mara and coated the whole base with







plaster. The plaster was then sprayed with earth colors such as olive drab, mustard yellow, and browns. We added static grass, pebbles and twigs and other foliage materials to make the ground look more alive.

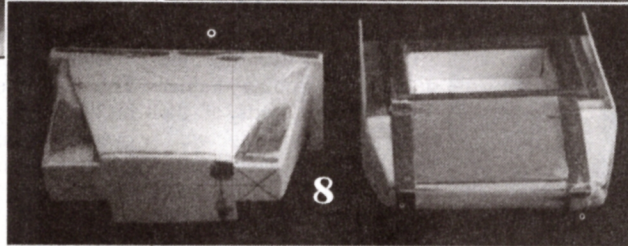
After the plaster hardened we made a place for Indiana Jones to stand. We used screws to hold him in place. After Indy was in place we added the Troop Transport. After everything was placed and glued we added silk plants to give it the effect of being in the jungle. To apply the plants we drilled a small hole in the plaster then put glue in the hole then added the plant. We did this about fifteen times until the growth looked good, but not over done.

#### The Mad Model Party

After the diorama was complete I wanted to enter it in The Mad Model Party's Academy Awards of Figure Models (phew!). The "Party" was in Pasadena, we went there on Saturday, entered our models, then looked at the show. We left the auditorium only to return on Sunday for the ceremony. We entered for free (after 4pm) on Sunday and looked a little more at the party. Then we got good seats for the awards. My

brother had also entered the contest. Tom Gilliland was the MC for the event. He called the top five winners, which included my brother and I. He then announced the runner-up, which wasn't me or my brother. He then announced the first place winner which was me. When my name was called my mom went CRAZY. I got up to receive my award which was a beautiful trophy and a Alien versus Predator vinyl kit.

This was a really fun project to work on, even though it took a long time to get all the different parts finished and put together. I'm very happy with the way everything turned out and I'm really glad that it did so well at the Mad Model Party. Now, I've got to start thinking about what my next project will be, maybe something about Star Trek or maybe another Disney related project. I'll just have to think about it.



The finished product, which won *First Place in The Beginner's Category* in The Mad Model Party Model Contest.



# THE RESOURCE REVIEW

with Fred DeRuvo



position *before* gluing on the statue's right arm and hand. Dry fit everything and read the instructions and you'll encounter little difficulties beyond the level of difficulty in the kit itself.

Besides the fact that the statue and woman welder "interact", the parts of the statue interlock as well. They really fit wonderfully. You won't need to eradicate

various shades to create a blister pattern. Excellent idea, but I didn't have time for it ... (at least not yet, deadlines, ya know?).

I basically use a version of Pactra Flesh tone for skin tones. This was no exception, except I lightened it a bit with Pactra Flat White. I airbrushed this on over the woman's entire body so that a light smoothness to the skin would be evident. For the shadows, I used a very light version of Bon Artiste stain, then darkened up my original flesh color a bit and followed the lines of the ribs, under her arms, the breasts, etc. I also used this darker color for her nipples. Then, after she had dried, I painted a very thinned-down white on her teeny, weeny, bra and panties. The effect here is nice because it almost has that translucent look to it, like she's been sweating. Actually, I imagine that it wouldn't take much to sand her bra off completely so that she can let her "breasts get some air" as my wife says.

One of the final things to do is to hook up the wires and finish up with her welder's hood and cloak. You can either finish the nameplate now or do that with the base, it's up to you. When you're done, you'll have a kit that is certainly not your 'run-of-the-mill'

garage kit. It will most definitely stand out on your shelf.

This resin kit retails for \$149.95, which, in my opinion, is very reasonable, considering the fact that you get two figures, with an intricate base, all in resin.

**Streamline Pictures' Heavy Metal** kit is a very worthwhile kit, if it is your style. It has the character, viability and creativity that sets it apart from others. For you folks who have been yearning for more attractive figure kits, which include women, here's a beauty. Get it now while the gettin's good. Contact them at: **Streamline Pictures, 2908 Nebraska Avenue, Santa Monica, CA 90404 Tel: 310/998-0070 - Major Credit Card accepted.**

The next kit that we were actually able to finish prior to deadline (though our picture is of the early stages), is the latest sculpting venture by Pat Delaney. As you can see, the kit captures Boris Karloff in an off-camera situation. Having just emerged from his dressing room with make-up applied, he's ready for the rest of his costume, then the camera.

This kit, licensed by the Karloff Estate, comes in 7 resin pieces and also has the full color "Frankenstein" poster for the wall and the black and white nameplate for placement on the door just below his star.



"It's Alive!" An in-progress shot of Heavy Metal

any seams on the statue, but of course, the woman is a different story altogether. You'll want to take care of the few seams that are created when gluing the arms on. There were also a few mold lines along the legs. By the way, a bit of a side note here. Shortly after receiving this kit, the folks at Streamline did some retooling and separated the woman into more parts for easier fit. They also sent along the latter version to us, but whichever version you have, the detail is just as good.

Now, to the painting. This was fun because it allowed me to refresh myself in a number of areas and stretch myself in another one. For the metallic base, I airbrushed the entire thing using Testors Metalizer Buff, then after it had dried, I used Bon Artiste Black stain over that to deepen the crevasses. Following this, I drybrushed Chrome over much of the base. For an added touch, I drybrushed rust over a number of places to show wear, nothing major.

The statue was done by painting a base coat of Pactra Flat Black. Actually, as you may have found out, this paint has more of a satin finish, as opposed to a true flat, (which is great if you're trying to replicate leather). I then drybrushed Horizon's Steel and various other shades to break up the surface a bit. Tom G also mentioned the idea of airbrushing these

**Streamline Pictures' Heavy Metal** kit packs a punch. When you first look at it, you'll probably either go, "Whoa, that's pornographic!" or you'll go something like, "That is unbelievably beautiful!" If you find yourself in neither one of those categories, give yourself a hormone check because something in you may have died awhile ago, either that or this type of kit isn't what you're into. That's okay too.

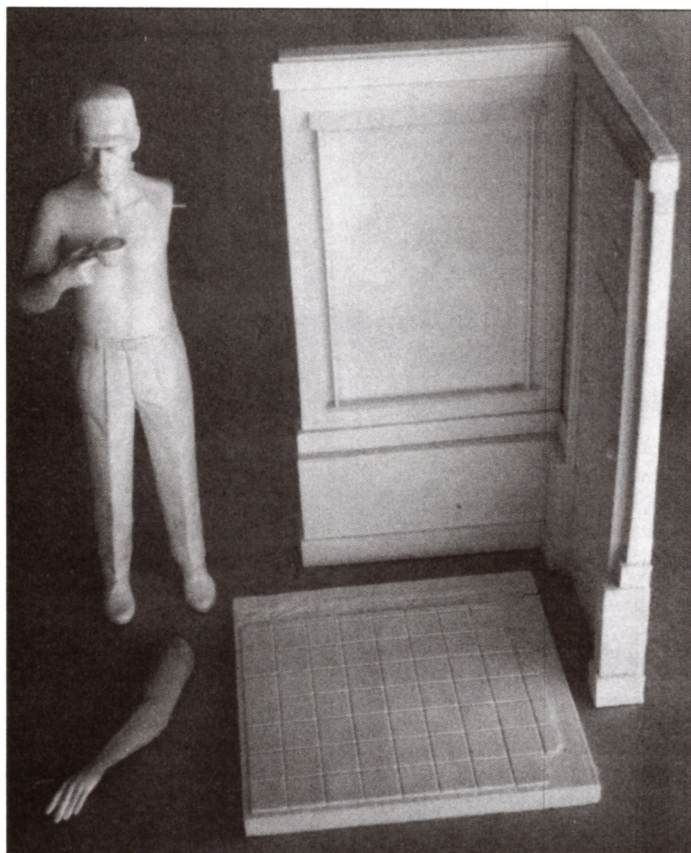
All right, let's get to it. First of all, as you can see from the photo, this kit comes in a ton of pieces. You're not going to get this built and painted in a day (or even a week, unless you have absolutely *nothing* else to do). Actually, it took us a number of days to get it to the point it is in the photo, and that's because we had to do this issue of the magazine in between. By the time this went to press, we still hadn't completely finished all of the subassembly painting.

For the most part, each piece is nicely cast in light tan resin. There is a small bit of flash to contend with, but nothing major. There are also some mold lines that need to be eradicated, either by sanding or filing or whatever method you've found that works the best for you. Regardless of your method, you'll need to do some finishing. Something to be aware of: there are a number of tiny parts that look like resin string. *Don't throw them out.* They go on the ends of the lady welder's gloves and hood.

Terry Lattimer has done a tremendous job on the sculpting end of things down to the nuts and bolts and body parts. The pictures on the box don't show it, but the lady in this model is very anatomically correct, so consider yourself notified.

You'll want to make certain you follow the instructions during build-up because of the way things go together (ahem). Actually, it would work better to have a third hand because of the way certain parts do fit. If you're not careful and just go right to it without bothering to read the instructions, (because *real* modelers don't need instructions), then you're likely to glue the entire statue together before realizing that you need to place the woman in her respective





**Frankenstein, ready to paint. Left arm was left off until pants were painted, then pinned into place. This photo represents the original kit, before modifications were made in walls and door.**

I was very impressed with the anatomy of the kit, as well as the facial resemblance to Boris, as Frankenstein. Pat's come quite a long way in a short time, but it's easy to understand when you walk into his studio. With all of the photographic reference material, as well as anatomy books, one can see the effort that Pat is making when it comes to his sculpting.

The base was designed and constructed by Bill Craft. When the kit first came out, the base came up a bit lacking in the proportions department - door is probably a bit smaller than it should be, both in height and width and a few other discrepancies like the hinges - (oh my god, I'm starting to sound positively anal!), however, the base has been recreated and now the walls and door are about 1½" higher and the door is wider as well. The hinges have been removed (since they would be on the back side of the door anyway, hence unseen) and a new doorknob has been added. Pat also did a slight bit of resculpting on Boris' chin.

I like it. The base creates the essence of looking forward to Karloff's eventual stardom and fame. The poster would not be there as the movie was being filmed, nor would the star be present on the door, but since this is a tribute kit, it's perfectly okay, in my opinion, to take some liberties.

The "Frankenstein" itself, comes in four pieces. The torso connects to the legs and the two arms need to be connected to the shoulders. There is some small amount of flash to contend with and a few seam lines that need to be eradicated. The toughest part (for me at least), is getting rid of the seams where the arms meet the shoulders. (Have I mentioned before that I hate filling seams?) There's nothing you can do about this. We're talking about Boris without a shirt on, so the seams need to be dealt with. I guess the only way this could be eliminated is to cast the kit with the arms on, but then it would be difficult to paint underneath the arms. Ultimately, this was good practice to make it look like there are virtually no seams at all. I pinned the arms but kept the left arm off until the torso was painted, as well as the pants. This required going in and repainting part of the flesh near the left shoulder after attaching the arm and eradicating that seam. I wanted to be able to

get the pants done well and to make sure that the hand rested tightly against the pant leg. I felt I could best accomplish this by gluing the arm on after I had painted the pants, but there are a number of ways for you to accomplish this task and you'll no doubt come up with something that's best for you.

We fleshtoned the figure's bare skin everywhere, including the face and hands, even though we would be painting these two areas another color. We used Bon Artiste stains for shadows and depth, then we added some highlights using a slightly lighter shade of our base flesh tone. We opted to use Pactra's Flat Jungle Green for the face and hands because Jim Bertges, (movie history buff that he has) has mentioned to us that in the original film, Jack Pierce chose green because it would show a more gray, mottled-looking face when the film was shot in black and white. It was fun to simply fade the greens out into the flesh areas of the upper chest and forearms.

Since men, way back when, had a whopping total of three or four major colors to choose from in clothing (black, brown and blue (sometimes even gray, with shade variations), I decided to go with a black for the pants and shoes. Drybrushing gray over the pants brought out the texture and gave it depth.

The walls are somewhat interlocking. Even though, we still felt it necessary to pin them together by drilling small holes from the back where they meet for additional strength, instead of simply gluing them. We took a section of metal clothing hanger, cut one to one-and-a-half inch sections and inserted them into the holes. We had already placed a few drops of CA glue, then held the walls together and used some CA "kicker" to gets things to harden up fast. This, of course, gave it extra strength. For additional strength, we chose to use some Milliput™ epoxy for "mortar" on the back side of the wall where the two sections meet. We later pinned these wall sections to the floor from the bottom as well, but leaving them in separate sections at this time allowed us to get into the nook and crannies.

The floor was done by airbrushing Pactra's Gloss Wood, then when this had dried, we chose Bon Artiste Black to replicate the mortar between the tiles of the flooring. I remember when I built my first Aurora Superman kit way back when. Trying to individually paint the mortar between each brick became maddening. Where was Bon Artiste then, huh? It's such an easy job now, I can't imagine *not* having it handy for jobs just like this. (When you use this staining method, don't forget to put on a few layers of Testors Dullcote™ to protect your paint.) That was done. The walls were painted tan with woodtone highlights for the door jams and the frame around the poster.

The final thing that needed to be done was trimming the poster to fit the space, attaching the walls to the floor and attaching Boris to the floor as well (this done by pinning from underneath).

This is a kit you'll want if you're into the classic monsters. It's a great concept and well-sculpted and cast (minus a few air bubbles). Suggested retail price is \$129.99 and you can get yours from the following dealers:

**Creature Features**  
1802 West Olive Avenue  
Burbank, CA 91506  
Tel: 818/842-9383

**Kit Kraft, Inc.**  
12109 Ventura Place  
Studio City, CA 91604  
Tel: 818/984-0780

**Monsters in Motion**  
330 Orangethorpe Ave, #H  
Placentia, CA 92670  
Tel: 714/577-8863



# Across the Pond

with Andrew "Mad Dog" Hall



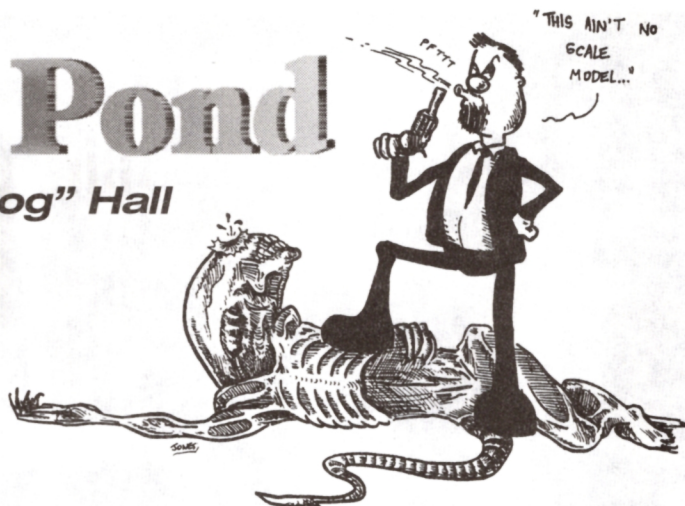
"Cellar Dweller"



"Vixenstein"



Killer Kits' "Hannibal"



honest. The dealers mentioned amid this wedge of words are NOT the only ones in the U.K., but are those who have offered a good service to the members of FTVMC, can't say better than that now, can I?

Just a few points that you need to know: we all speak (roughly) the same language, use a phone if you have any points to raise with dealers; all prices are quoted in **POUNDS STERLING** and a quick exchange guide is to think that **ONE POUND** is worth **ONE AND A HALF DOLLARS**. Cheques, money orders *must* be made via a U.K. based bank or a U.K. based travel agent may be able to help you...it should cost nothing to ask. Make sure dealers sending you kits mark it down as a **GIFT**. In America each state has its own tax. Over here, we have what is laughingly referred to as **VALUE ADDED TAX (V.A.T.)** which is 17.5% and if we order stuff from the U.S., we end up paying this on goods...unless marked as gift. A slice of the U.K. for you, which you probably never wanted but...

**Paul Fay** of **Invaders Models** has been hard at it with the Sculpy. We see here his now available **Louis** kit (Brad Pitt) from *Interview with a Vampire*. The figure is 1:6 scale and costs £49.99 and comes with a white-metal blade. Paul is all but finished a new **Darkman** figure which has a choice of heads, plus a detailed base. This will be available as you read this article (you ain't just lookin' at the pictures are you?) I've got the 'damaged' Darkman head and have to congratulate Paul on another fine piece of work. Paul's other new figure is **Fox**. This joins the invasion of **X-Files** merchandise available now. I wonder if we should call in Scully and Mulder to investigate who's making all the loot. Out of all the Mulder figures I think that Paul's likeness is the best to date (someone will come along and make a better one just to make that statement null and void) and it should be said that a couple of the X-kits are crap. One is so bad that if I were Gillian Anderson, I'd go to court. The face is just so fat it looks like she has put on 90 pounds...above the neck.

One X-kit done for **Studio 2000** is a 1:6 scale diorama (£85.00) featuring a load of table decoration, plus our two agents. I'm led to believe this kit has been sculpted by Mike Hill and Clare Pearson, a de-form of our agents is also available (£20.00 for the pair). You can contact them at: **Studio 2000, 25 Chardmore Road, Stoke Newington, London, N16 6JA England**.

Changing the subject to one of my favs - Babylon 5. The shop, **Comet Miniatures** has a few B5 ships on offer, a 1:48 scale **Thunderbolt** (£45.00), **White Star** (£45.00) which is 12" long plus two versions of the **Star Fury**, one is 1:35 scale (£42.50) and the other 1:48 scale (£39.50). Comet also sells the **Reshape** and **Warp** range of Star Trek ships and conversion kits; they have too many to list, but here's a few to whet your appetite: Enterprise A conversion kit, USS Grissom, USS Phoenix, USS Stargazer, Jem Hadar fighter, a huge Borg ship, Cardassian ships...you name it, they'll make it, but don't expect to pay peanuts for these. Sell an organ first. You

In a vain attempt to make this article "travel better", I've spent some time watching some 'typical' American movies, dudes and dudettes. I know not if it will help and perhaps my choice of *Bill and Ted's Excellent Adventure*, (I thought this was going to be a tense political drama about Clinton and the Kennedys), *The Alamo*, (was sure this was a story about everyday life in a car hire firm) and *The Brady Bunch Movie* so that I could understand your culture...after some thought, I perhaps could have made better choices?

Well, amigos, I guess some of you are wondering what this article is all about and just who the Sam Hill this dude is and why does toast always land butterside down on the carpet. I can help you with the first one; I'm the founder, editor, bog cleaner of the Film and T.V. Model Club, a UK based club with bi-monthly magazine (DRONE) which covers sci-fi, horror and fantasy kits, just like *The Modeler's Resource*, but without the colour cover. As editor, I get to see honest reviews from our members and this way, via Fred, I can pass on this information to you and can be totally impartial at the same time...neat. Sorry folks, I'm getting sick of trying to use "Americanisms." I'm afraid that U.K. kits should be reviewed in a U.K. style. I did try,



can phone **Comet** at 0171 228 3702. They do take credit cards.

Two new **Batman** figures should keep a lot of folk happy. The first is sculpted by one R. Skinner for **Phoenix Models** (Tel: 01424 852182) and is a 1:6 scale with 14 parts, the photographed kit is one built by FTVMC member Terry A. Bradley. He has added a Utility Belt plus rather than use the template provided to make a cloth cape, he has made one from latex. The brick-work is also down to Terry. The kit costs £45.00.

The second **Batman** is produced by Dave Nichols' **Killer Kits** and is due to be a limited run, some folk claim it runs but Killer Kits do what they say they will do. An original rendition of the Dark Knight has been lovingly sculpted by Joe Baily. Killer Kits also have their two figure "The Doctor" from Silence of the Lambs kit available, once again sculpted by Joe. In my view, Killer Kits have the right attitude to producing kits. They take their time and produce a few new figures, BUT come up with quality, that word goes a long way in my book. Reach them at: **Killer Kits, 47 Hungerford Rd., Crewe, Cheshire, CW1 1EQ England Tel: 01270 587754.**

Living in Hell? Well, which self-respecting fan of *Hellraiser* movies could do without a **Wall-Walker** kit? Sculpted in the main by Jason Brookes, this kit is a tad odd, inasmuch as it's available in America via Ed Martinez (1405 B Street, Hayward, CA 94541). The story is a long one, but you have it before we do and the good news is that it is also in scale to some vinyl *Hellraiser* figures! Diorama potential is huge. Jason Brookes is working on a comic book **Tank Girl** figure. I've seen the in-progress shots and it is...rather good. Fans of the show "V" may also like to know that Jason has sculpted a V bust for the FTVMC. With Christmas on the horizon, perhaps now is a good time to show this article to those who will be spending their dosh on you this year...?

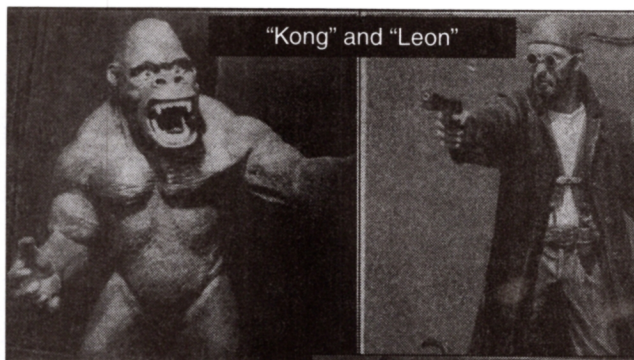
**The Star Wars Emporium** are in the process of getting a bigger shop, but that has not stopped them getting in some rather nice kits. A large Gorilla has been added to their lists and Kong fans should love it. Only 50 certified kits will be produced (£125.00). The real good news for all you lovers of werewolf kits is that after way too long, Mike Hill's **American Werewolf in London** is available again. This kit will have 12 resin parts and is 1:6 scale showing the transformation sequence. Costs £60.00 and available now. And the **Leon** kit I've been ranting about, sculpted by Lee Ames (see photo) is much, much better than I could have thought.

Jonathan Dewer once again adds to his growing reputation with the all-action figure of **Chowyun Fat** from the John Woo movie *The Killer*. At

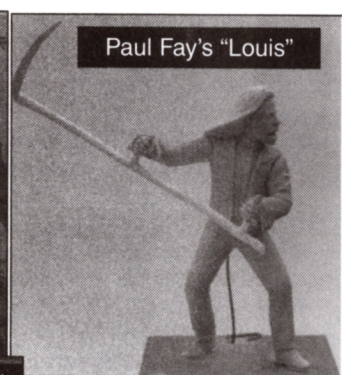
£50.00, a good price



"The Gatekeeper"



"Kong" and "Leon"



Paul Fay's "Louis"

considering it's 1:6 scale with 8 parts and base. **The Star Wars Emporium** accepts PLASTIC and can be contacted at 01603 219750. They were voted Best Dealer of 1995 by the members of the FTVMC and can get every item mentioned in this article.

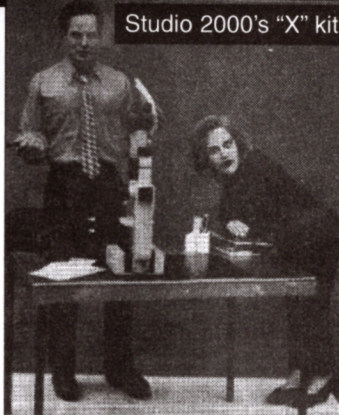
**Vixenstein**, sculpted by Darren Kefford is sold under the name of **I.D. Designs**, costs about £39.00 and is 1:6 scale with the super-detailed base. A rather chesty lady (for want of a better word), with a gun and implants called **Bang! Bang! Blond** (£50.00) is also available as is another X-File kit called **Bureau Investigators**; two figures at £85.00. Contact: **I.D. Designs, 13 Bridge Street, Bishops Cleeve, Herts, CM23 2JU England.** As with all of these contacts, do remember to tell the folk where you saw their names and addresses, okay?

**The Model Company** (01923 219483) have a few choice items on their stock list: a new 13" resin **Ferengi Marauder** (£43.00), **B5 Station** at £43.00; a nude female **Agent X** at £25.00 and a **B5 Shadow Ship** at £45.00 produced by Warp.

Jeff Page adds more quality items to his catalogue, along with **The Mask, Rogue Trooper, DiNiro as Frankenstein** and his Clive Barker-inspired **The Yattering**, we now have this female gun-toting 12" high kit called **M16** (approx. £35.00). This figure has been on the cards for awhile and was done BEFORE another kit which looks like this one...if you get my drift. Jeff's other new kit is called **The Gatekeeper** and is an original design very much in keeping with **The Yattering** and sits 12" high. I can see this chap upon many a modeler's shelf looking down on all comers! This kit is expected to be £35.00 too. In the pipeline are two other fantasy figures, one is a wizard called **Sauron** which is 15" tall (the detail on this figure's face is very good) and the other is called **The Captain of the Guard**, 8" high and is orkish with a huge chopper!

You will hear more about these kits as news filters through. Jeff ensures a very high casting standard on his work and should be commended for that. You can contact Jeff at...3 Coppid Hall, High Road, North Stifford, Essex, RM16 5UE.

**The Model Zone**, (01279 501084) accept credit cards and have a resin **True Grit** John Wayne figure sculpted by Clive Hills (£45.00), **Vampy's Tomb**, which



Studio 2000's "X" kit

compliments the widely available reclining **Vampirella** figure and a Graveyard Diorama base, 1:6 scale each costing £20.00.

One of the coolest looking kits for a long time is **Nightmare Creations Stuck in the Middle...Mr. Blond** kit. Sculpted by Mark Towler, the kit is cold cast, limited to 500, is 1:6 scale, with certificate and comes with base, petrol can, radio and ear! At the low price of £55.00, this figure is going to be a winner, so "fingers out" and write to: **Nightmare Creations, 5 Withy Way, Thorpe Marriot, Taverham, Norwich, Norfolk, NR8 6YB,**

England.

Andrew Wright is the chap responsible for this one-piece **Narn Ambassador** which stands 27cm high; if you are interested in one, drop me a line.

As I draw this article to an end on what has been an eventful year, as this is as close to Christmas as I'll get, can I just say thank you to the readers of *The Modeler's Resource* for their very kind words and the feedback following these 'slices' of the U.K. kit market and Merry Christmas and a Happy New Year.

Sculptor Nigel Wooten has produced an original beast called, **The Cellar Dweller**, cast in resin with base, this jolly nasty chap either works for the I.R.S. or is a daemon from another dimension or works at a burger joint. Costing about £60.00, the 13" high is available from **Creatures Unlimited** on 01255 815737.

Finally...**Alien Enterprises** have issued a base for their **Genocide/Bug Hunter** (which I tagged "the best cast U.K. kit") but our female fighter is now clad in Pred armour. Cold cast again, with base this time and is 1:9 scale costing £85.00. This kit, as the other Alien/Pred and Bug Hunter kits is sculpted by Chris Moody, he who writes the *Brits 'n Pieces* article for *Amazing Figure Modeler*. I've contacted Alien Enterprises for a pic of the kit, but at the time of going to press...zip. Some of you may wonder why I try to include prices for kits. Well, I think that it is damn important...so that you know what you should be paying and...it's also a sure fire way of sniffing out a re-cast!

That's it for this year. I'm off to superglue an old lady to a shopping trolley. Best wishes and may your glue tube never harden.

Andrew "Mad Dog" Hall  
Film & T.V. Model Club  
172 High Hope Street  
Crook  
Co. Durham DL15 9JA

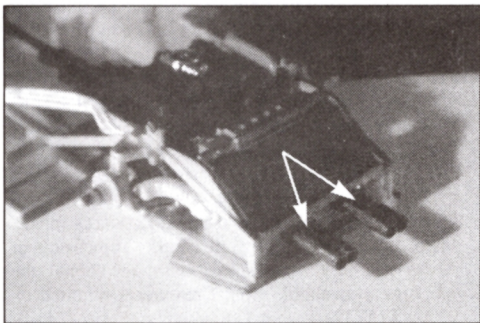
PS - If you have any problems contacting any of the folk mentioned, do remember that if you include an IRC, with letters, then you will always stand a better chance of getting a reply...failing that, bung me a letter and I'll pass it on - don't forget the IRC!



# Exploring the EDGE



with Tommy Ellis of Tom & Jerry Studio



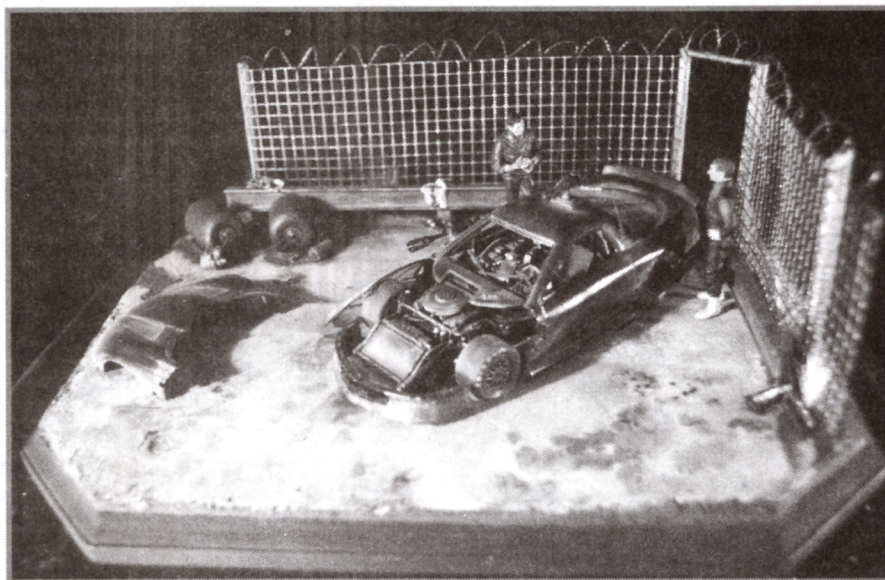
Twin cannons mounted

**A word from Tommy:** Due to the techniques taught in last issue's *Exploring the Edge*, with respect to creating a look of water, I need to clarify something. One particular type of caulking product, I found, does not work at all, and after testing at least 8 different types found one that works very well. First of all, do NOT use the type of tubes that you squeeze out by hand. Also, do NOT use tubes marked, "Tub & Bathroom Sealant." These have too much "tack" to them and will not work

Engine Painted & Weathered



## '66 IN THE PITS'



properly. Use only the caulking designed for a caulking gun. Also, the best caulking I have found is G.E. brand Clear Silicon. Hopefully this clears up any problems you may have encountered if you tried this technique and I'm sorry for the inconvenience. ~Tommy

Well, here I go again. I was talking to Fred about what would be a good subject for a kitbashing article and he asked if I would build a sci-fi car kit. Now, everyone has their favorite type of movie and one of mine is the "B" grade sci-fi. One requirement of this type of movie is a vehicle with lots of guns and stuff with no exact function, so I'm in. I also based the kit on the *Car Wars* game by Steve Jackson, that I played.

The first thing I did was to go pick out a car that had the interior that I liked and had the profile that gave a good muscle car look. I picked the **Revell Camaro Trans Am** race car because it had a good roll cage and an open rear compartment that will show the detail after it is finished.

The parts for the weapons system and the new side vents came from my parts box. I had a g.e.v. (ground effects vehicle) that I took apart and transferred the parts to the car. The other parts were an autocannon, bolter and flamer from a spacemarine, plug wires and guitar strings. I also found a couple of antennae from some unknown source that looked cool, so I added them to the pile.

The car was simple. I just followed the instructions and decided what to add where, as I went. The frame was built straight from the box. This will let you test fit new parts. The first addition is the two twin cannons that extended out of the front clip. These are glued to the inside of the radiator housing. Then I added the fuel pump and hoses to flamer at the right rear. Glue the bolter to the driver's side of the interior wall. Set this aside and go to the engine next.

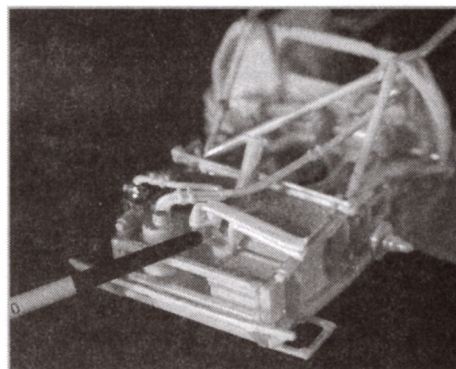
The drivetrain is box stock except for the plug-wires. I drilled the distributor and ran the wires to the plugs. A small drop of C.A. glue will hold the wires in place. Prime the drivetrain and check for seams. Glue the drivetrain in and check the fit of the consoles and firewall. I had to remove about 1/4" from the fire wall to get it to fit. At this point, I primed the chassis with black and drybrushed dark silver to bring out the metal finish. The interior has a couple of boxes and cables on the walls and rollcage that I painted in red, yellow and blue. This keeps the kit from becoming too dark. I also added extra cables using the guitar string. I drilled holes into fuel cells and condensers and superglued the

new cables in place.

All of the weathering is done with two colors. I used Polly-S Oily Black and Testors Leather to create a mixture of rust and grease on the areas that I thought should be grungy. To get this effect with no trouble, just put clean water on the area you want to rust and then add the paint that has not been thinned. If the paint doesn't want to bleed, just add a SMALL amount of water. The exhaust is painted with Polly-S Burnt Aluminum. After painting all of the hose fittings with bright silver, the chassis is mostly finished.

Next, I built the right hand console and added the new housing, gauges and ammo boxes. The rear set of gauges were visible from behind so I added wire to each one and ran the wire down through the top of the console. The new gauges were an extra instrument cluster that came with the kit and the housing was taken from the g.e.v. I cut the extra gauges from the panel and moved them to the back box and glued them in place.

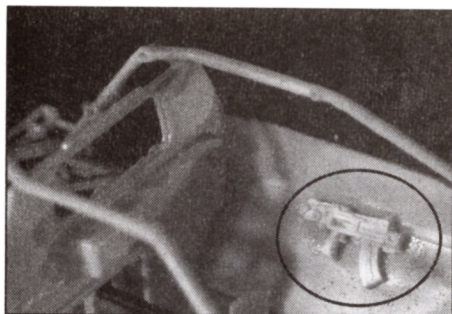
The front gauges were built and wires added to the back. I primed everything with black car primer and then drybrushed lightly with bright silver. The ammo boxes are green with guitar string joining the



New Pump & Lines for Flamer

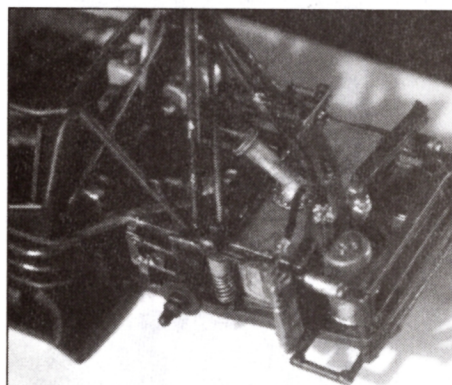
two. The gauges are painted white and then I used Tamiya Clear Red for the glass. Paint all of the switches in primary colors and paint the wires on the back of the gauges red. Drill an extra hole in one ammo box so you can add the cable to the exterior gun later. Glue in these sub-assemblies and the last of the rollcage and the lower half of the car is done with a small amount of weathering.





**Driver Gun**

The body is four pieces. I glued the rear bumper in place and then cut the doors to allow the new side vents. These are glued in and body filler used to hide the cuts. I filled all of the panel lines and sanded everything smooth. I drilled the right rear tail light and glued the flamer in. Leave enough out the back to extend past the lens of the light. The lens needs to be cut in half and the center cut out enough for the flamer to come through. Glue the lenses in place and put on the pintle base on top of the car. The gun on the left side door came from the g.e.v. but the back section needed to be thicker. This is just a piece of sprue that replaced that section of the gun. The two antennae needed holes drilled for the placement pins. I put them to the rear of the driver's window and glued them in. The last step is to mount the autocannon to the base on top. I used the handle as an upright support for the gun.

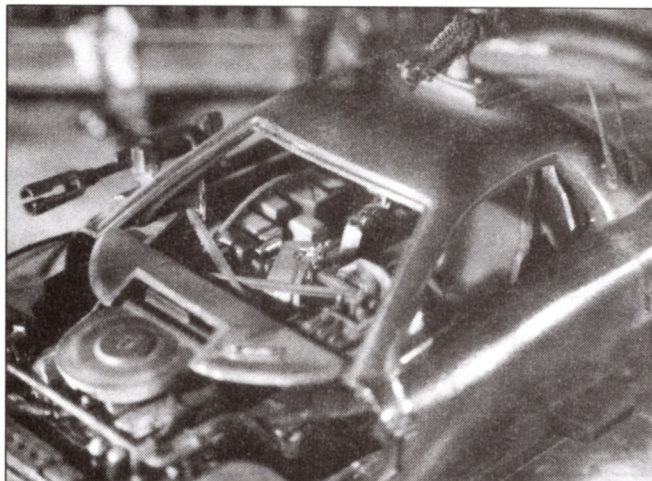


**Rear Compartment**

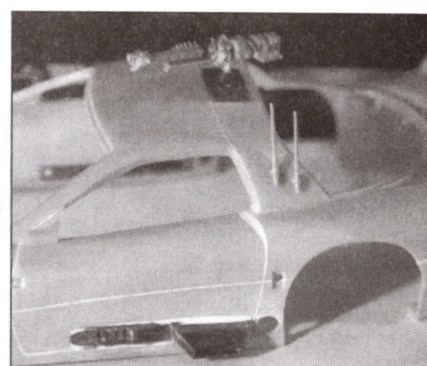
The car body is painted British Racing Green. I used Testors spray for this. The body has about seven coats of green to cover the yellow plastic but the finish came out nicely. Take your time and do light coats with drying time in-between and the finish won't be a problem. After the body dries, glue the front clip to the chassis and weather the area on each side of the radiator. Glue the body on and then mount the rear window. The only thing I airbrushed on the kit was the dust on the exterior of the car. This was Tamiya Buff just to give it a dusty look. This is a project that can be done without an airbrush, so for the folks out there that get tired of hearing about kits that can only be done with an airbrush, here is one for you. You can get the dusty effect using an old toothbrush and spattering the car with thinned paint. Be sure to take most of the paint off of the brush. You only want the last little bit in the brush since it will spray as a fine mist.

The base is a scene of the corner of a pit area. I covered a base with a mixture of celluclay and plaster. After that dried, I used a product called, Sculpting Mud to create the concrete pit surface. To do this, I used a stiff piece of plastic to spread thin layers of the mud until it looked like concrete. I cut wire mesh for

**Finished & Weathered Car**



**New Side Panels, Pintle Mount & Door Cannon**

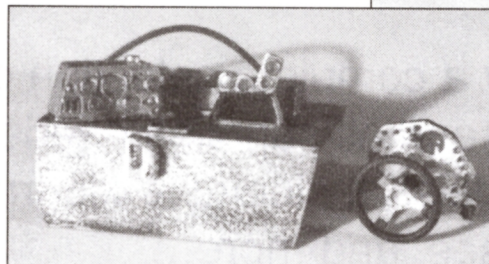


**Autocannon & Antennae**

the fence and used wooden dowels for the posts. The guard rail is Evergreen plastic I-beams. The uprights are smaller than the main cross beam. Drill holes for all of the posts and uprights and glue in place using Elmer's white glue. After this dries, fix any areas around the posts with sculpting mud.

Paint the fence black and drybrush silver, then weather with the leather. The same goes for the guard rail. The concrete is painted dark brown and green.

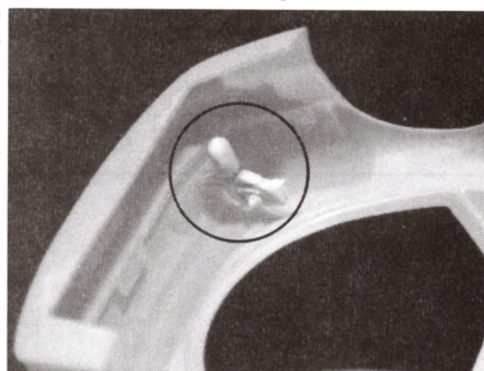
**New Computer & Gauges** →



**Finished Interior Consoles** ↑

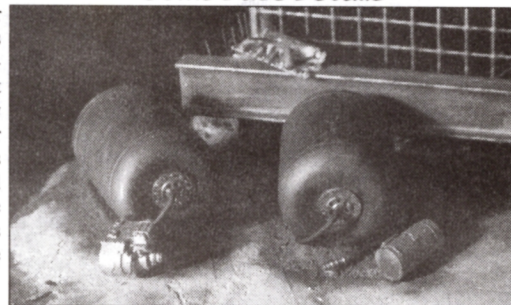
added them with a few shop towels made from Kleenex. I also used some photo-etched barbed wire on top of the fence. The fuel bladders needed hoses, so I used solder to make that and used the resin hose ends supplied in the kit. Keep washing color onto the base until it looks realistic. I had to go back and add several

washes into the cracks and broken pavement to get them to show against the lighter concrete. The two figures are resin. One is from Verlinden and the other I'm not sure about. The paint schemes on these are simple. The mechanic is done with Tamiya Flat Blue with a bit of black added to gray the mixture. The driver is Tamiya Flat Black with off-white shoes. The overall feel of the piece was to be dark and grimy. That's the reason for all of the earth tones and heavy weathering. I hope you get a few ideas from my look at the dark near future and give this a try. This will work with any race car or truck so let's see what you come up with.



**Flamer**

**Some Base Details**





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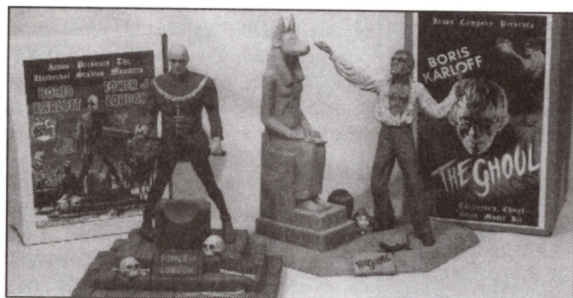


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# Detailing & Painting

## the Deep Space 9 U.S.S. Defiant by Bruce P. Byerly

In 2367, at Utopia Planetia Shipyards, Mars the United Federation of Planets, began construction on an experimental warship. The project was moth-balled until the Dominion Crisis made its development imperative. So, in 2371, a newly promoted Capt. Benjamin Sisko took command of this untried warship and thwarted an attack on the Dominion by Romulan and Cardassian forces.

This new warship was fast, sleek, over-gunned for it's size and incorporated a "borrowed" Romulan cloaking device. Beyond this, under the right commander, far exceeded its designers' expectations. She has taken her place in history under the name U.S.S. DEFIANT.

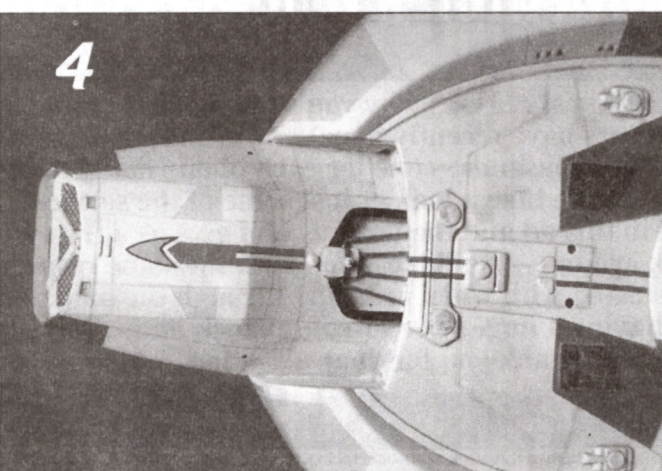
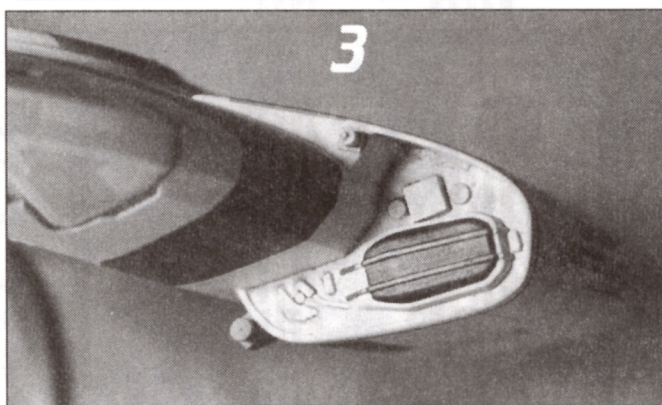
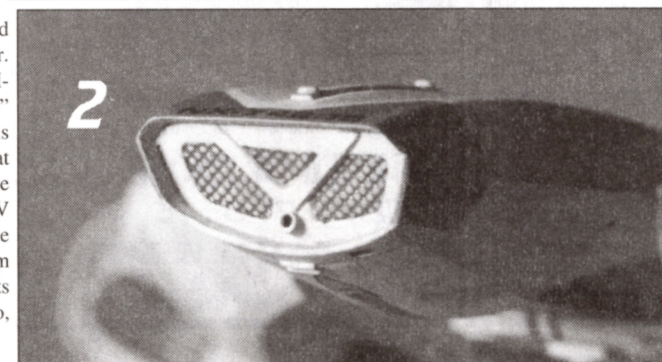
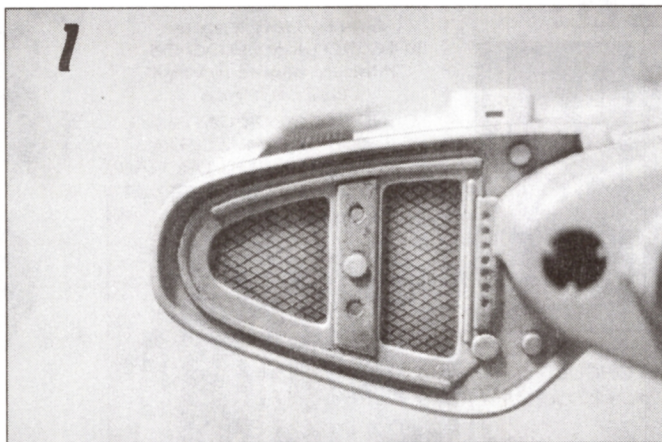
AMT/ERTL's new release of the U.S.S. DEFIANT captures the understated power and graceful lines she's known for. My best informed sources put the DEFIANT at 360' long, so the model being 16" long translates to 1/270th scale. The kit is designated a Snap-Fast but don't let that stop you. Except for a few details I'll be talking about, everything that's on the TV series model is on this one. On the plus side of snap-together models, you can pick them up for a reasonable price and dry-fit parts making it easier to plan your next step. So, enough jawing, let's get started.

I used Floquil Figure Primer because it is very fine-grained and I didn't want to take a chance on obscuring any of the finely engraved line detail.

I decided it would be easier to paint the Warp Drive engine rear panels (Parts #9 & #10) before assembly. First, I removed the locator tabs since they tend to be a bit long and I was planning to glue everything anyway. You'll probably want to do this on the Warp Drive front plates too. After priming, I painted the pieces flat white, then carefully fogged in the edges of the engine outlets with intermediate blue. I came back with a black ink ball-point pen and drew in the wire grating. When this had dried overnight, I lightly airbrushed a little white in the center over the grating to simulate the engine powering up. After giving them a protective coat of Dullcote™, I masked off the engine exhausts and left the masks on until it was time for decaling and weathering (photo 1).

The nose sensor (#4) was also painted before assembly. Same white base coat, then I washed the bubbled areas with Tamiya's Transparent Blue thinned about 75%. Just a couple light coats really made it look perfect (photo 2).

The Bussard Collectors were also painted before assembly. These were painted body color, then the mesh was painted copper, toned down with 20% black, then drybrushed with straight copper. Finally, the bands were painted cop-



per. These I also left off until final weathering (photo 3). Also before assembly, I removed the PFE Exhaust Manifold feeder pipe detail from the lower nose (part #3). This I replaced with .030 dia. wire located to holes I drilled in the forward bulkhead (part #6) after everything else had been assembled and painted (photo 4).

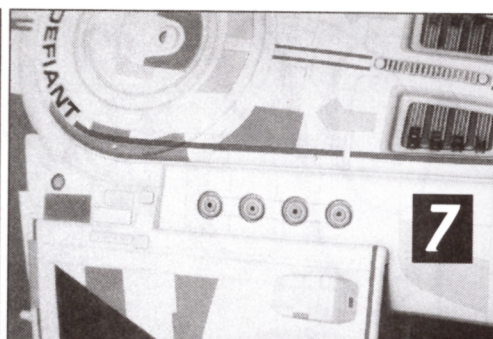
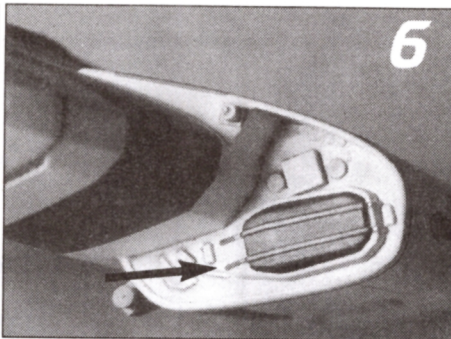
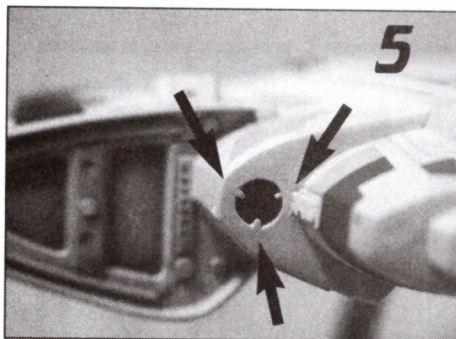
Take your time and test-fit parts. This will make assembly easier and cut the putty work down to a minimum. I use Methylene Chloride for gluing but Weld-On #5 (Methyl Ethyl Ketone) works fine. I assembled the kit per the instructions except that I left off the nose grille (part #4) until the very last so that I could put a support rod through the nose for painting. To fill gaps, especially around the Warp engines, I squeezed a small bead of Testor's body putty along the gap, then sculpted it into a fillet using the liquid glue and a paint brush. With a little practice, you'll find this technique to be a real time saver as it almost totally does away with the need for sanding. If it looks like you might wipe out panel line detail with sanding (and there are lines everywhere on this ship that you'll need for paint guides) either cover them with masking tape or scribe another line right next to them.

One of the details that got compromised was the Aft Photon Torpedo Launchers. To simulate these, I used Evergreen's 7/16" dia. tubing and capped the end with some scrap stock. This was inserted 3/4" into the hole left by drilling out the old detail. After cutting off the excess tube and cleaning the joint, I glued three .040 wide x .060 high splines to the inside of each. Later painting will make this look very realistic (photo 5).

The upper Phaser Pulse Cannons needed to be cleaned up a little so I first removed the old ones and replaced the backing plate with a block 1/8" square x .060 thick, shaving this down so the front surface was perpendicular to the centerline of the ship. I then glued on a 1/8" section of 1/8" dia. styrene rod and drilled a hole in the tip to accept a small piece of .030 dia. wire. The wire only sticks out far enough to make a bump (photo 6).

OK, so you've got everything sanded, puttied, primed and cleaned. Now you're ready to start painting. Here comes the fun part. This ship has one of the coolest camouflage patterns I've seen. It takes some time to do but the end result makes it all worthwhile. The colors I formulated differ slightly from the instruction sheet. They are dark blue (Insignia Blue FS 35044), med. blue (50/50 blend Insignia Blue/Intermediate Blue FS 35164), lt. blue (50/50 blend Intermediate Blue/Lt. Ghost Grey FS 36375), and lt. ghost grey. I made all these colors, except the dk. blue, lighter still by adding 20% flat white. For the

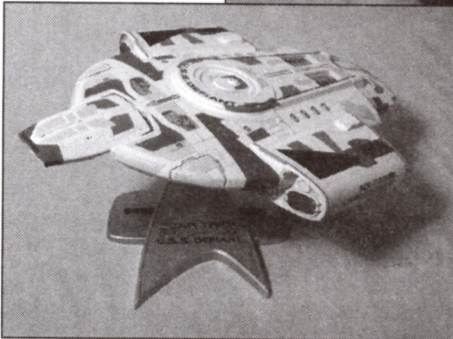




base color, I painted the ship overall with a 50/50 mix of Light Grey FS 36495 and Flat White. This gives that nice off-white color most Federation Starships are sporting nowadays. Stay on the lighter side of an off-white because the subsequent washes you apply will tone this down and look very realistic. Between the instruction sheet paint guide, which is laid out very nicely, and these photos, you should be able to duplicate this eye-catching paint scheme. I used Frisket Paper almost exclusively for masking the different patterns and it made the job go a lot faster. Frisket Paper is a low-tack, self-adhesive masking medium that comes in rolls or 8 1/2" x 11" sheets and can be picked up at most art stores. By cutting pieces about 1" larger than the area to be painted and controlling your overspray, you can go from one panel to the next very quickly. Just peel off the backing, rub it down on the surface a little, cut out the panel with a new blade (it doesn't take much pressure), spray just enough to cover, peel it off and Voila! It's on to the next panel. Plus the paper is translucent enough to really pick out the panel lines which makes cutting around them easier. The PTC Purge Vents (the man-holes on the top hull) were masked and painted with a mix of white with a touch of blue, then given a very light wash of black and drybrushed with gunship grey (photo 7).

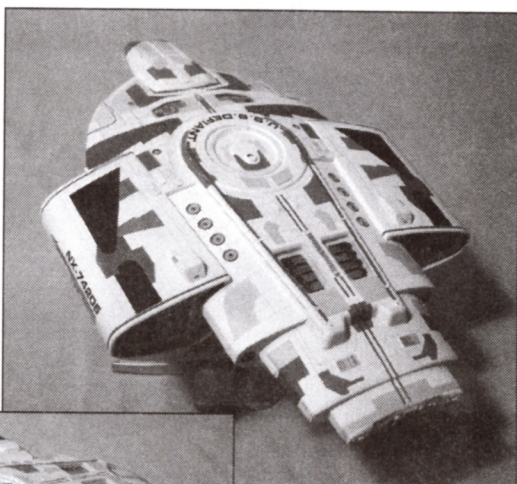
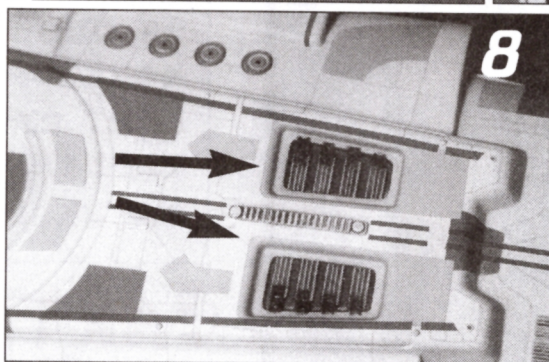
Remember those torpedo launchers? With the airbrush, give them just the slightest blast with a little red, just so the inside appears to glow.

The Warp Engine Intercooler Vents (the swimming pool looking things on top of the hull) were painted Brown in the deepest recesses, the vent blocks were painted gunship grey and drybrushed a slightly lighter shade, the "ladders" were painted black, and the details were picked out with a wash of black (photo 8).



The whole ship was then given a coat of Glosscote™ before the decals were applied to guard against "silvering". Once all of the details were done, I gave everything a couple coats of Dullcote™ as protection against the following washes: The most tedious part of this project was applying a very diluted wash of It. ghost grey to all the panel lines. The washes tied everything together and seemed to give the ship life. If the washes are put on a bit heavy, just drybrush over the area with the surrounding color. You'd be amazed at how dirty the "real" ship is, so apply a light wash to everything you can. The Warp engines show quite a bit of grunge, the rear panel much more than the front, so apply a heavier wash of Burnt Sienna/Black to these areas. The underside of the ship seemed to collect more space dirt or "star stuff" than the upper surface, so lay on the washes and weathering a bit heavier. Some smudges here and there and some blast marks will add character.

After everything else was done, I attached the nose sensor, filled what little gap there was with the putty/glue technique, and touched up the paint.



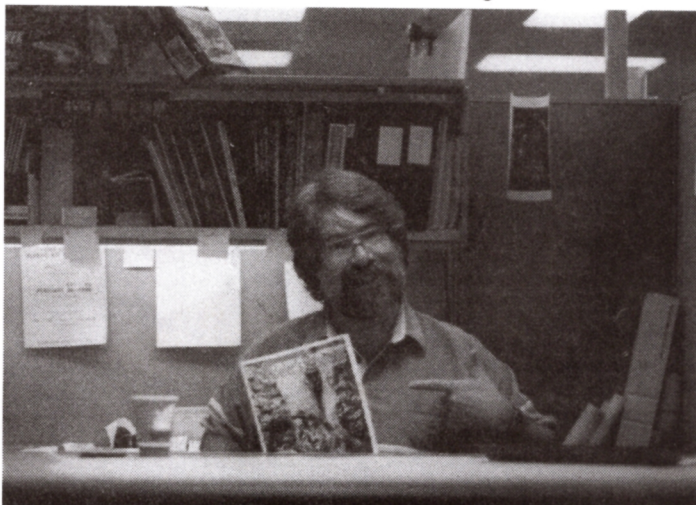
#### The Base

The base had a few sink marks that needed tending to, then it was prepped for painting. If you want to make the base earthquake-proof, just fill the bottom with plaster. I replaced the mounting pin with a 3/4" section of 1/8" dia. brass rod and reamed the hole in the lower hull to fit (this won't be necessary when the kit hits the market as it's been replaced with a 1/4" pin). I painted the base with Testor's Chrome Silver, then masked off the "ears" and painted them metallic gold like the communicators in the series.

On the pedestal, I first painted the recessed areas gunship grey for a color break then masked these and painted the rest silver. When all this had a day to dry, it was sprayed with a few coats of Future® floor wax except for the grey areas. Future is a clear acrylic and is great for gloss coats. If you spray the metallics with a gloss coat, the metallics will lose their sparkle. I then painted the base lettering gunship grey except for the U.S.S. DEFIANT lettering which I painted black (photo 11).

I didn't attach my ship to the base permanently because it will make it easier to transport in two pieces and there are some future travel plans. Well, that about does it. I hope you find this article helpful and enjoy building your DEFIANT as much as I did. It's a very easy kit for those with limited experience, while still providing a challenge for those of us who can't leave well enough alone. It really makes for an eye-catching display piece and is a great conversation starter with my TREKKER friends. I remember being very excited when the DEFIANT made her screen debut, but to finally have one on my shelf is even better. Hmmmm, if I cast some of the pieces in clear and installed lights here and there.....

Hi, I'm Bruce and this is my cubicle...





# Bride

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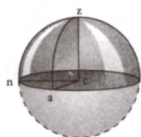
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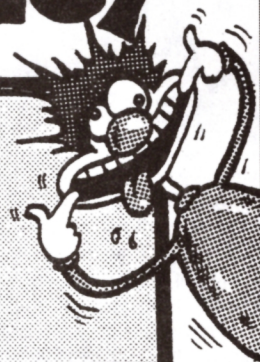
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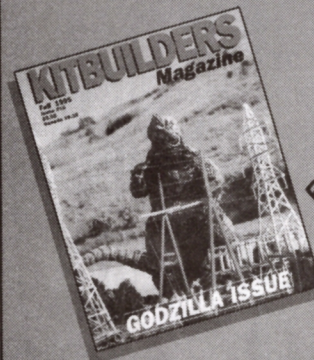
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# Kit Spotlight



This issue's **Kit Spotlight** highlights Canadian Rick Ginsler's **Green Lantern, Talon Darkholme of Sector 3600** (far left). The kit was made using the helmet, upper torso, gloves, boots and trunks from a Horizon Iron Man kit. Head was from Horizon's Punisher. Lower arms from Horizon's Batman 1, lower torso from a Horizon Spider-Man 1, sword was made from Basswood, shield from plexiglass and the lantern from a Testors Weird-Oh model. Wow! Great work, Rick.

The **Batman** kit (near left) is a Shawn Nagle creation, called, **Dark Knight** built/painted by Larry Crew of North Carolina

Finally, up on top, is Californian Justin Bertges' diorama called, **Interrupted Lunch**.

Nice work everyone! Keep those pictures coming folks. We'll try and expand this section for you.



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The drawing shows their next kit slated for release, **Alex**. For information on these kits, please contact the folks at:

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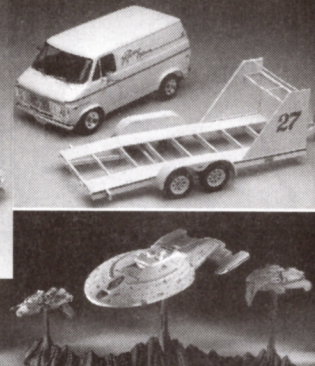
Greg Major would like to tell all of you modeling airbrush wranglers that you should check out the Air Jammers World of Airbrushing Internet Site at:

<http://www.intersurf.com/~craze/>  
You can also view their bulletin board at:

Revell-Monogram continues to put out a total of 26 more plastic model kits, adding to its already expansive line of products. Pictured here is the *Star Trek Gift Set #3607*. This set deploys the USS Voyager, Maquis and Kazon ships in a small-er scale than previously released vessels. All three model ships perch on a single stand and are molded in light gray.

Also pictured is *SnapTite #29 Cartoon Network Monte Carlo #2484 & #1707*. Both cars pictured include sensational graphics of Hanna-Barbera.

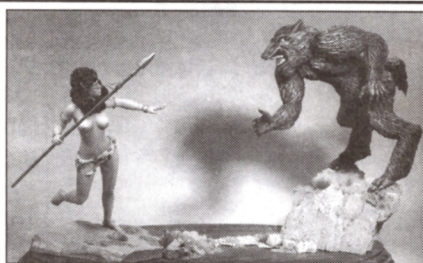
Finally, the *Chevy Van with Race Car Trailer #7250*. This mid-seventies Chevy van and its dual axle trailer perfectly complement a wide variety of like-scale race cars. The trailer has detachable loading ramps and a tire rack. Matching rally wheels and graphics tie the van and trailer into a coordinated combination. Check for these and all of the other new Revell-Monogram kits that you'll be seeing on store shelves everywhere.



Leapin' Lizards, it's *Bob!*, sculpted by Mr. John "X-acto Facto" Tucky. Cost of this bust is \$54.99 and you can get one by contacting: **X-O Facto, PO Box #341368, Los Angeles, CA 90034 Tel: 310/559-8562**

Pictured right is the kit called, *Bad Moon #NS104*. This two-figure kit is 1:10 scale and retails for \$82.95 (plus \$6.00 s/h U.S.) Comes complete with rock bases and our very athletic-looking topless gal with large spear (could be dangerous!).

You can buy the figures separately. If you would like information on these and any other of the current or upcoming kits, send them a check or money order for \$3.00 (made payable to David Graf) and you'll get the full word. Contact them at: **Monsters & Mayhem Models, PO Box 10620, Costa Mesa, CA 92627-1062 Tel/Fax: 714/751-8620** (The PO Box was incorrectly listed in the last issue. The PO Box number listed now is the correct box number.)



Nemo, Inc. presents...

Mike Mendez is proud to present his new kit based on the movie, *Dusk Till Dawn*. Quentin Tarrantino as Richie comes in 3 solid resin pieces and base, and hunches at 12 inches - 1:6 scale. Cost: \$80.00 plus shipping. Write for wholesale pricing. Contact Mike at: **Nemo, Inc., 42-21 Westmoreland Street, Little Neck, NY 11363 Tel: 718/224-1822**



**ProModeler Paints & Modeling Accessories Available Now in Hobby Stores...**

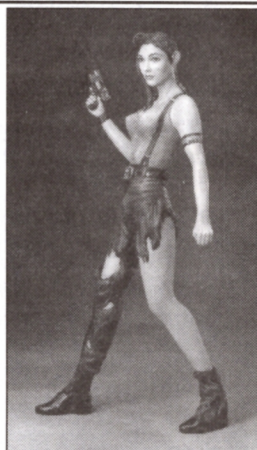
that are the only hobby paints on the market to have earned the AP seal from the Art & Craft Materials Institute. Developed specifically for polystyrene plastic models, but are also work well with vinyl kits and lexan radio controlled car bodies. Paint is available in 48 of the most popular gloss and flat colors for both automobile and military modelers. An expected four-year shelf life pleases both retailers and consumers.

Promodeler™ paints are non-toxic, water-based acrylics

**Iria returns...As a collectible figure**

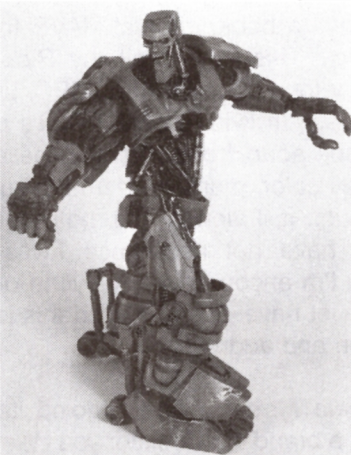
Inteleg Int'l has captured the cool Japanese beauty Yuko Moriyama's memorable screen presence as "Iria" in the live action sci-fi thriller *Zeiram II* with the release of an Iria 1:4 scale vinyl figure model.

Inteleg and sculptor Kazuo Urashira have captured the poise and aggressiveness of the irresistible alien bounty hunter in this original model sculpture. Standing almost 14 inches tall, this easy-to-assemble figure (complete with painting guide) is attractively packaged in a full-color collector's box and limited to 2,500 kits. The model holds an authentically-sculpted metal replica of Iria's favorite handgun, the "Keitak AM," with which she stands ready to blow away the deadly menace, *Zeiram*. Suggested retail is \$89.95



**It's Finally here...**

The *ABC War Robot* from the Judge Dredd film is finally out! Imported by MRC, this kit is highly detailed in vinyl. Retail price for the kit is \$69.95, but if you look around, you'll get it cheaper. Nice to see this kit out! It was the best part of the movie.



Available now from the folks at **Alternative Images, 114 Fort Hunter Road, Schenectady, NY 12303 Tel: 518/355-7958** is *Zombie I*. You don't get any deadlier than this...sculpted by John "Iron Man" Cole. This character comes in 5 easy-to-assemble pieces and retails for \$90.00 plus \$5.00 s/h. Mastercard and Visa are accepted.



Two great names in the hobby industry - MRC and X-acto - have joined forces to bring you great savings on hobby products and the opportunity to win the X-acto/MRC sweepstakes. Every time you purchase a specially stickered MRC product, including MRC's world famous Power packs, R/C Airplanes, Trucks and Helicopters, award-winning scale models or Elvis Presley Die Cast Model Pink Cadillac, you not only qualify to receive rebates from \$2 to \$5 on selected X-acto knife or blade purchases, you also get the opportunity to enter the sweepstakes. Over 200,000 hobby products will be stickered with mail-in refund coupons and instructions on how to enter.



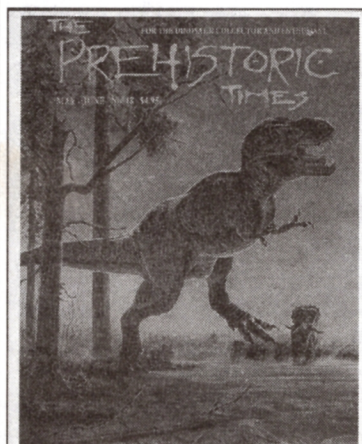
Here's the latest from **Skull Island Models**. *Chiller Tribute*, sculpted by Steve "In the Arena" Goodrich. This is a 10 piece easy resin build-up and you can get one for \$35.00 postage paid by contacting the folks at: **Skull Island Models, PO Box 993, New Milford, CT 06776**



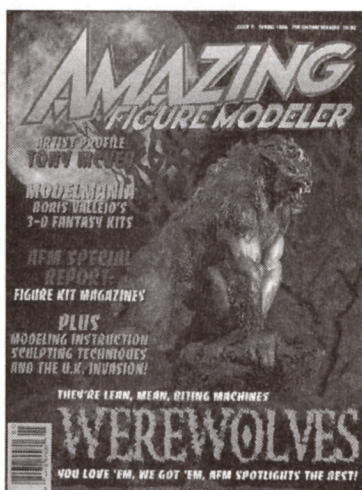




# "At the Newsstand!"



Ray Harryhausen on Dino Movies



Okay, here's this issue's "At the Newsstand."

First up:

• **The Prehistoric Times, #18** covers Ray Harryhausen on Dino movies and tons of other prehistoric-related reading material, along with some model reviews. Great reading for those who are into the prehistoric.

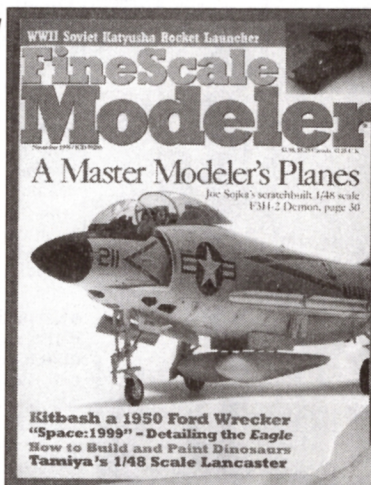
• **AFM #5** shines the light on Werewolves; profiles artist Tony McVey; David does it up to Cellar Cast's "Amazon" kits, plus a special report on Figure kit-related magazines (there are more than I thought!).

• **DRONE #24** covers the subject of Vampires, which we will be reprinting with permission in an upcoming issue of *The Modeler's Resource*; they also deal with BIO-BOOSTER, Klingon Spacecraft, an article on Thunderbirds, reviews of Horizon's Indiana Jones, Zeiram 2, plus coverage of what's new in figure kits. Loads of stuff that'll interest you.

• **Kitbuilders #19** shoots for the moon with their *Space Kits* issue: John Tucky shows how he built his "Invaders" diorama as well as the Billiken Gort & Klaatu kits; Rich Larson takes us down the "airbrushing skin and stone" path; Wonderfest coverage is also included plus more.

• **Classic Plastic** is a book you just HAVE to have if you're into plastic. This new book, by Rick Polizzi, showcases literally tons of old Aurora, MPC, Lindberg, Addar and other kits, in living **color!** That's probably what sets this book apart from others is the ability to view the kits in full color, many of them built-up. As I was reading through it, I viewed kits, both figure and vehicular, that I have not had since I was a kid. Excellent job and I'm encouraging everyone out there to buy it. It's a must have. See their ad this issue for pricing information and address.

• Finally, **FineScale Modeler** has retooled itself and has come up with a brand new look for you. We're hoping to see more that highlights the figure kit end of the modeling market, but regardless, we're anxious to see their new design and format. We'll give you more of a full report on their first issue's new design and content in next issue's segment of "At the Newsstand."





Yes, you've met him. He's at *every* model show and he..is..*in..the..know*. Doggone it, he can tell you everything you've ever wanted to know (whether you want to know it or not) about everything that's related to models. He's truly 'the main man' when it comes to kit building. Yup, he knows it all and he'll share it with you until the cows comes home, (or until their milk curdles, one or the other). Problem is, we don't know much about him...until now. We recently came across an, as yet, undisclosed (read 'secret') file that the MBI (Model Board International) had been compiling. We believe that it is completely accurate but make no claims in this regard. You be the judge. Join us now for insight into the mind and demeanor of...

# The ANAL RETENTIVE Modeler

OUCH!

**Hair:** messed up because he doesn't have time to comb it. Too busy looking for kits.

**Brain:** Overflowing with knowledge. Full of Absolute Physics to challenge a model's credibility - IF it was real!

**Eyes:** cynical look to them because he hasn't seen a perfect sculpture yet.

**Ears:** Fine-tuned. He can hear the differences in resin!

**Magnifying Glass:** to inspect just exactly HOW finely detailed a model is!

**Backpack:** completely empty because he's still searching for that elusive "perfect" kit.

**Nose:** can sniff out an inferior quality kit at 500 yards.

**Document:** "True Definition of a Toy", to challenge the "Not a Toy" claim on many models.

**Mouth:** will tell you everything about any model that's ever been produced and the ones that weren't (scale, weight, color, number produced, why production stopped, who carried them, etc., etc.).

**Pager:** so he can be kept up-to-date on any late breaking model-related news.

**Nametag:** blank because he doesn't want you to know who he is.

**Ruler, Scale & Caliper:** for accurately measuring "scale" on the fly and weighing each kit to determine amount of resin used.

**Notebook:** lists every company, kit, price and scale and comes complete with photos of every kit ever produced, from every conceivable angle.

**Book:** *Museum Exhibit Standards* to test manufacturer's claims of "museum quality" models.

**Pockets:** filled with lots of 'tools of the trade' so he looks like he's ready to build a kit just about anywhere.

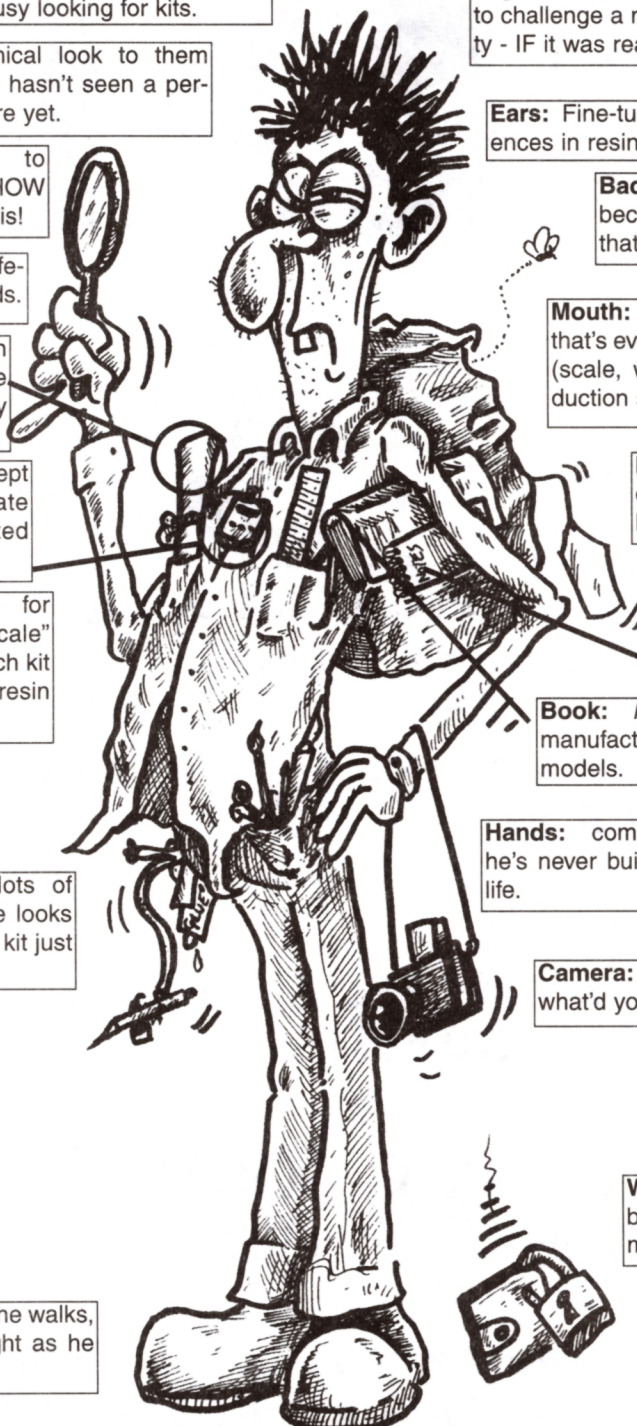
**Hands:** completely smooth - he's never built a model in his life.

**Camera:** for taking pictures, what'd you think?

**Wallet:** Locked. Never been opened because he can't bring himself to spend money on a model.

**Shoes:** squeak when he walks, because they're as tight as he is.

**PS:** If you find yourself getting angry while reading this, maybe *you're* anal-retentive (not that there's anything *wrong* with that).



Concept by **Fred DeRuvo**; artwork by **Rick "Jonesy" Jones**; captions by Fred DeRuvo & Rick "Jonesy" Jones. © 1996 The Modeler's Resource - all rights reserved. Duplication or storage in any way, shape or form is prohibited. In other words, don't take what doesn't belong to you. You bet, we're being anal retentive about it. Of course, we could always make quality **color** copies and sell them at a reasonable price. Hmmm...any takers?





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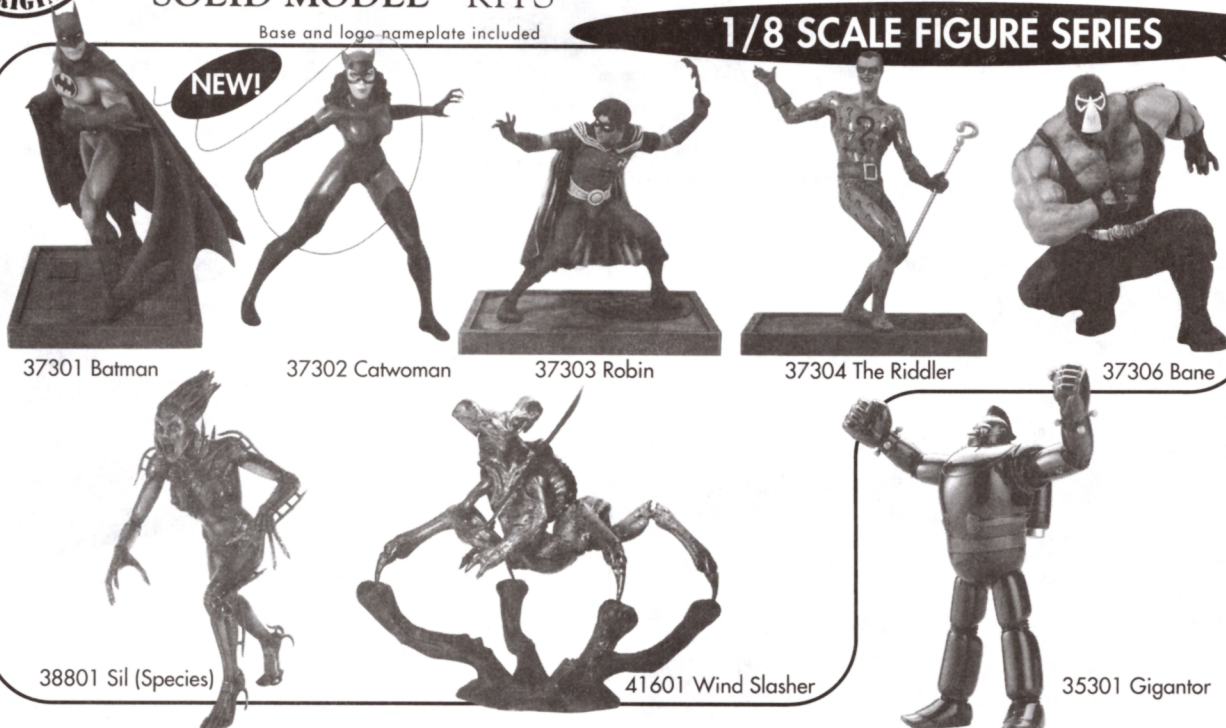




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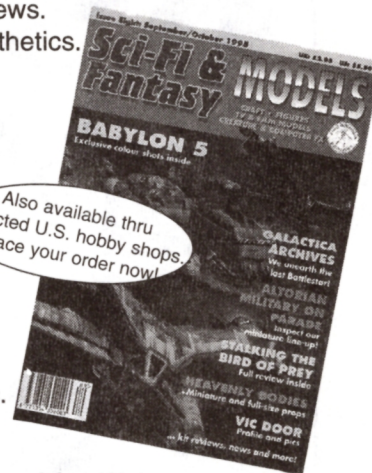
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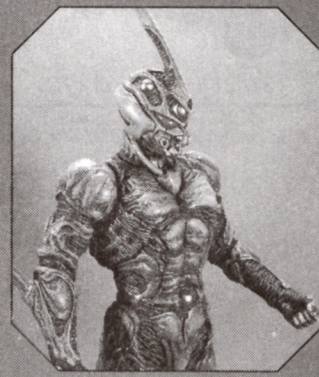
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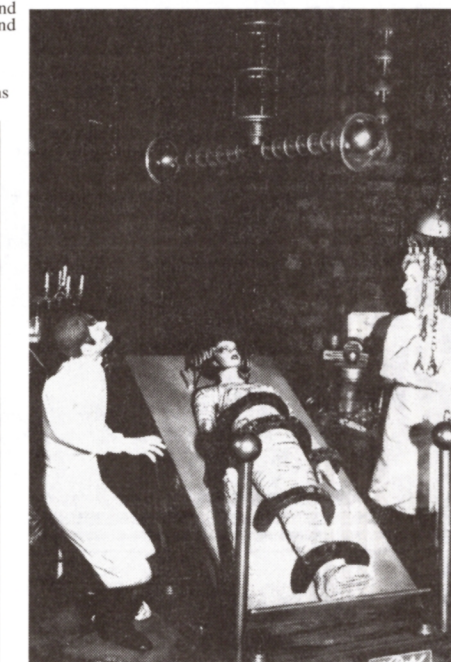
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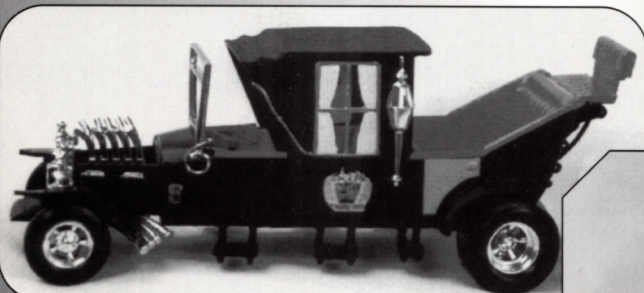
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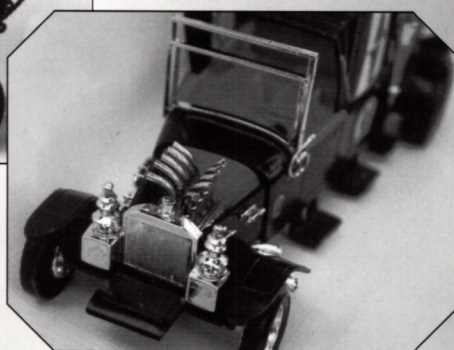
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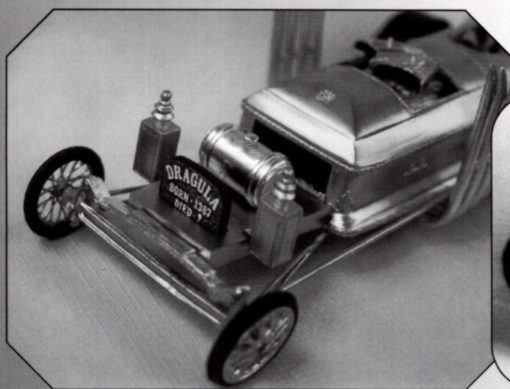


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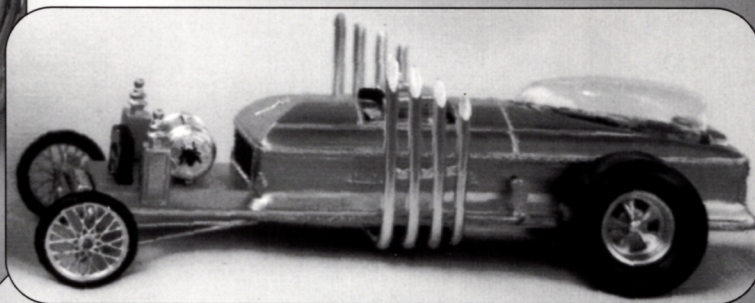
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